

# The Musical World

## AND Dramatic Observer.

ESTABLISHED 1836.

VOL. 70.—No. 44.

SATURDAY, NOVEMBER 1, 1890.

WEEKLY, PRICE 3d.

**ROYAL ACADEMY of MUSIC,** Tenterden-street, W.  
Instituted 1822. Incorporated by Royal Charter 1830.  
Patrons: Her Majesty the QUEEN and the ROYAL FAMILY.  
Principal—Dr. A. C. MACKENZIE.  
NEXT FORTNIGHTLY CONCERT, THIS DAY (SATURDAY), November 1, at 8.  
Entrance Examination for Half-term, Monday, November 3.  
Half-term begins Thursday, November 6.  
JAMES G. SYME, Secretary.

**ROYAL ACADEMY of MUSIC.—METROPOLITAN**  
L.R.A.M. EXAMINATIONS.—ENTRIES CLOSE on TUESDAY, 11th November,  
on or before which date the application fee of £1 ls. must be paid. The examination fee  
of £4 4s. must be paid on or before 31st December.  
Successful candidates are entitled to a diploma and to use the letters L.R.A.M.  
Syllabus and all information can be obtained on application to the Secretary.  
JAMES G. SYME, Secretary.

**ROYAL COLLEGE of MUSIC,** Kensington Gore, London.  
Incorporated by Royal Charter, 1883.  
President—H.R.H. THE PRINCE OF WALES, K.G.  
Director—Sir GEORGE GROVE, D.C.L., LL.D.  
The NEXT COLLEGE CONCERT (Orchestral) will take place on THURSDAY,  
November 6th, at 8 o'clock.  
The Half Term will commence on the 6th November, 1890.  
Regulations and all information may be obtained of the Registrar, Mr. George  
Watson, at the College.  
CHARLES MORLEY, Hon. Sec.

**TRINITY COLLEGE, LONDON.—For MUSICAL EDUCA-**  
TION and EXAMINATION. Inst. 1872.  
President—The Right Hon. LORD ST. LEVAN, P.C.  
Warden—The Rev. H. G. BONAVIA HUNT, Mus.D., F.R.S.E.  
Director of Studies—Professor BRADBURY TURNER, Mus.B.

The next STUDENTS' ORCHESTRAL CONCERT will take place at PRINCES'  
HALL on TUESDAY, December 9th, at 8 o'clock. Conductor, Mr. F. Corder.  
The HALF-TERM commences on the 3rd NOVEMBER, when New Students are  
received.

The following is a list of the Professors:—  
Professors Higgs, Hunt, Saunders, Turpin, and Turner; Messrs. Bambridge, Barrett,  
Beuthin, Bolton, Carrodus, B. Carrodus, Child, Cole, Corder, Dabney, Dunn, Farinelli,  
Gibson, Goodworth, Hovelacque, Lazarus, Lewis, Lockwood, Malsch, Mann, Nappi,  
Ogbourne, Pearce, Pinney, Radcliff, Reynolds, Sample, Stone, Szczepanowski, J. Turpin,  
Tyler, Viselli, Warriner, Wells, Willing, and Woolhouse.  
Prospectuses, with full particulars as to fees, &c., can be obtained post free from the  
undersigned.  
By order of the Academical Board,  
Mandeville-place, Manchester-square, W. SHELLEY FISHER, Secretary.

**MADAME ADELINA PATTI** will make her re-appearance  
in London at a GRAND EVENING CONCERT at the ROYAL ALBERT HALL,  
MONDAY NEXT, NOVEMBER 3, at 8. Vocalists:—Madame Adelina Patti, Mdle.  
Doubilly, Miss Eleanor Rees, Mr. Edward Lloyd, Mr. Durward Lely, and Mr. Barrington  
Foot. Solo pianoforte:—Mr. B. Schönberger. Full orchestra. Conductor, Mr.  
Wilhelm Ganz. Boxes, £2 2s. to £5 5s. Tickets, 12s. 6d., 10s. 6d., 7s., 5s., 3s., and 2s., at  
Royal Albert Hall, usual agents, and Tree's Office, St. James's Hall.

**MADAME ADELINA PATTI** will sing Cavatina, "Bel  
Raggio" ("Semiramide") (Rossini), Aria, "O Luce di quest'anima" ("Linda  
di Chamounix") (Donizetti), and Ballad, "The Banks of Allan Water," at the Royal  
Albert Hall, MONDAY EVENING NEXT, November 3, at 8.—N. Vert, 6, Cork-street, W.

**SARASATE'S SECOND CONCERT, ST JAMES'S HALL,**  
MONDAY AFTERNOON NEXT, NOVEMBER 3, at 3. Programme:—Overture,  
"Tanhauser" (Wagner); Concerto for violin, No. 3 (Saint-Saens); Concerto in E minor,  
Op. 64, for violin (Mendelssohn); suite, "Peer Gynt" (Grieg); Minnie, for violin,  
"Theme Montagnard Varie" (Sarasate); Deux airs de ballet, "Der Dämon" (Rubinstein).  
Full orchestra. Conductor, Mr. W. G. Cousins. Tickets, 10s. 6d., 5s., 3s., 2s., and 1s., of  
the usual agents, and at Tree's, St. James's Hall.—N. Vert, 6, Cork-street, W.

**DURRY LANE.—(The National Theatre.)**  
AUGUSTUS HARRIS, Sole Lessee and Manager.  
EVERY EVENING at 7.45 A MILLION OF MONEY. Messrs. Charles Warner,  
Harry Nichols, Herbert Standing, Charles Glenny, Allen Beaumont, Mark Quinton, Guy  
Stanton, &c. Mesdames Jessie Millward, Fauny Brough, Alice Lingard, Lizzie Clara-  
mont, Helena Dacre, &c.

**CRYSTAL PALACE.—SATURDAY CONCERT.—Nov. 1.**  
Vocalist, Mr. Ben Davies. Mons. Faderewski (the marvellous Polish Pianist) will  
make his first appearance at the Crystal Palace. The Famous Orchestral Band. Con-  
ductor, Mr. August Manns. Seats, 1s. and 2s. 6d.

**CRYSTAL PALACE.—PROMENADE CONCERT, SATUR-**  
DAY next, November 1. Vocalists, Madame Clara Samuel and Mr. Barrington  
Foot. The Crystal Palace Military Band; Bandmaster, Mr. Charles Godfrey, jun.  
Accompanist, Mr. A. J. Eyre. No extra charge.

**ALBENIZ ORCHESTRAL CONCERTS, at ST. JAMES'S**  
HALL,  
FRIDAY NEXT, Nov. 7,  
FRIDAY, Nov. 21,  
At eight o'clock precisely.

**ALBENIZ ORCHESTRAL CONCERTS, at ST. JAMES'S**  
HALL,  
FRIDAY NEXT, Nov. 7,  
FRIDAY, Nov. 21,  
At eight o'clock precisely.

**ALBENIZ ORCHESTRAL CONCERTS, at ST JAMES'S**  
HALL.—Full Orchestra.—Conductor, Senor Breton. Programme for NOV. 7:  
Moorish Fantaisie (Chapi); concerto, D minor (Mozart-Reinecke); orchestra prelude  
from the opera, "Guzman el Bueno"; serenade, "Funeral March" (Breton); concerto,  
A minor (Schumann); scherzo from First Symphony (Albeniz); "Evoha" (Pedrell);  
Rhapsodie Cubaine (Albeniz); Berceuse (Chopin); valse, "Germany" (Rubinstein);  
Etude de Concert (Mayer); Fantaisie-Hongroise (Liszt); Triumphant March (Pedrell).—  
Tickets: Stalls, 10s. 6d.; balcony (unreserved), 5s.; admission, 1s., of usual agents, and  
at Basil Tree's Ticket Office, St. James's Hall.—N. Vert, 6, Cork-street, W.

**ALBENIZ ORCHESTRAL CONCERTS, AT ST. JAMES'S**  
HALL.—The following are some Press opinions upon the playing of Senor Albeniz,  
Court Pianist to her Majesty the Queen of Spain, Professor Philharmonic Society of  
Madrid, &c.

**ALBENIZ ORCHESTRAL CONCERTS.—A Morning Paper:**  
"The player has the rare power of producing the full tone of his instrument  
without having recourse to violence of any kind or ever exceeding the limits of acoustic  
beauty."

**ALBENIZ ORCHESTRAL CONCERTS.—The Daily Telegraph:**  
"His temperament is evidently very susceptible to the influence of music. In his  
quiet moods one would like to be all ears. In works by Scarlatti and other masters of  
refinement the Spanish pianist is simply delightful, and the listener cannot tire. He made  
his mark with some pretty Spanish movements from his own pen."

**ALBENIZ ORCHESTRAL CONCERTS.—The Morning Post:**  
"His reading was always intellectual, and his technique perfect. In each and all  
of the works presented, including Bach, Handel, Scarlatti, Chopin, Weber, Mendelssohn,  
Schubert, Rubinstein, Liszt, and others, he exhibited true versatility, inasmuch as he  
succeeded in presenting most satisfactorily the characteristic qualities of the several  
composers."

**ALBENIZ ORCHESTRAL CONCERTS.—Pall Mall Gazette:**  
"He reminds one of Rubinstein in his refined and delicate passages, and of Hans  
von Bulow in his vigour. The Spanish pianist played magnificently. He is truly a great  
accession to the list of first-rate pianists."

**ALBENIZ ORCHESTRAL CONCERTS, at ST. JAMES'S**  
HALL,  
FRIDAY NEXT, Nov. 7,  
FRIDAY, Nov. 21,  
At eight o'clock precisely.

**ALBENIZ ORCHESTRAL CONCERTS, at ST. JAMES'S**  
HALL,  
FRIDAY NEXT, Nov. 7,  
FRIDAY, Nov. 21,  
At eight o'clock precisely.

IN SIX GRADES, Price Two Shillings each.

Under the Sanction and Approval of the Rev. Sir FREDERICK A. GORE OUSELEY, Bart., M.A., Mus. Doc., and of Sir G. A. MACFARREN, Mus. Doc.

### THE MUSICIAN: A Guide for Pianoforte Students

By RIDLEY PRENTICE.

Contains Analyses of well-known Pieces progressively arranged, enabling the Pupil to unite a Study of Musical Form with the ordinary Pianoforte Practice. Times.—"A most valuable work, written by a teacher of great experience to meet a pressing want. As the 'Musician' provides a full critical analysis of about a quarter of the pieces in the list, and gives clear help towards the analysis of the rest, it is manifest we have a great boon in these little books for both teachers and students. The intrinsic excellence of this series is sufficient to ensure its success as soon as known." The intrinsic excellence of this series is sufficient to ensure its success as soon as known."

Saturday Review.—"We are far from suggesting that there is any royal road for acquiring technical knowledge, but Mr. Ridley Prentice's road is in every way the pleasantest that has yet been laid before any pianoforte student."

Academy.—"A knowledge of form is imparted in simple and pleasant language. We heartily commend it to all who desire to understand, satisfactorily interpret, and enjoy beautiful music."

School Board Chronicle.—"A useful book for earnest teachers."

Monthly Music Record.—"No more valuable work of the kind exists."

W. SWANN SONNENSCHNEIN and CO., Paternoster-square; and all Book and Music Sellers.

### THE VOICE.

Consult JOSIAH RICHARDSON (Voice Specialist) upon all matters connected with Singing and Speaking, such as Full tone, Extension of Compass, Equalisation of Registers, Flexibility, Power, Clear Articulation, &c.

A Set of Ten Studies on Voice Cultivation, the first of the kind ever published. They represent a Unique Method of Voice Culture instituted by the Author. Price, 2s. 6d. Sample on receipt of four stamps.

SCHOOL OF VOICE CULTIVATION, EXETER HALL, STRAND.

### THE ART OF SINGING.

New Edition Revised and Improved of

### A COURSE OF STUDY AND PRACTICE for the VOICE

By T. WALLWORTH.

A Method as used by the Author in the Royal Academy of Music, and upon which he has cultivated the voices of his Pupils, Madame Alwina Valleria, Mr. Iver McKay, and other successful Vocalists.

Full Music Size, price 7s.

London: HAMMOND and CO. (late Jullien), 5, Vigo-street and of the Author, at his residence, 27 Harley-street W.

MUSIC COPIED at 4d. per MS. Page and Transposed at 5d., with neatness.—Address, X. Y. Z., Rothesaye, St. Albans.

A SAXON PIANOFORTE MANUFACTORY seeks for its Specialité (small Mignon Grands) an EXPERIENCED TRAVELLING SALESMAN for ENGLAND, who must have already travelled in this article with good success. Highest references required. Apply, stating references and salary, as well as expenses demanded, to E., 383, care of Haasenstein and Vogler, A. G., Leipzig, Germany.

## SPECIAL TINNED TUBES

FOR

TUBULAR PNEUMATIC ORGANS.

\*\*\*\*\*

MELLOWES and CO., Lead Pipe Works, SHEFFIELD.

### DR. STOLBERG'S VOICE LOZENGE.

For Sore Throat, Hoarseness, and Relaxed Throat, also for Improving the Voice.

#### FOR SINGING and SPEAKING

Without fatiguing the Voice.

Celebrated in every town in Europe, India, America, and the Colonies. Testimonials from Patti, Trebelli, Patey, Santley, and the most eminent medical men.

Sold in boxes, 1s. 1½d. and 2s. 9d.; also in bottles for abroad.

"MUSICAL CELEBRITIES."

WRITE TO

ELLIOTT AND FRY,

55, BAKER STREET, LONDON,

FOR THEIR LIST OF PHOTOGRAPHS OF ABOVE, WHICH IS REALLY ALMOST COMPLETE.

### SCALE OF CHARGES FOR ADVERTISEMENTS.

\*\*\*\*\*

	Per insertion.	Per line after.	Per inch (Displayed advts.)
Special Notices (Front Page, as far as space will permit), Concerts, Theatres, Amusements, Picture Galleries, Dinners, &c., 4 lines or under...	4s. 6d.	0s. 9d.	10s. 0d.
Publishers' Announcements, Trades, Auctions, Houses and Apartments to Let, &c., 6 lines or under...	3s. 0d.	0s. 6d.	6s. 0d.
Advertisements Over Leader, 4 lines or under	6s. 0d.	1s. 6d.	—
Paragraph Advertisements (under reading matter), 4 lines or under	6s. 0d.	1s. 6d.	—
Births, Deaths, and Marriages, 4 lines or under	2s. 6d.	0s. 6d.	—
Situations, Vacant or Wanted, 4 lines or under	2s. 0d.	0s. 6d.	—

Quarter, Half, or Whole Pages as per arrangement with Manager.

## MR. DANIEL MAYER

Desires that all Communications be Addressed to him direct concerning the following Artists.

### SOPRANOS.

Mrs. HUTCHINSON.  
Miss CARLOTTA ELLIOT.  
Miss ALICE GOMEZ.  
Mlle. MARIE DE LIDO.  
Miss JENNY EDDISON.  
Miss ANNIE CHAPPELL.  
Mrs. HERRING-MASON.  
Miss ELEANOR FARNOL.  
Miss AMY SHERWIN.  
Miss ISIDORA MARTINEZ.  
Miss EMILY DAVIES.  
Madame MADELINE HARDY.  
Miss ANNA RUSSELL.  
Miss DELVES-YATES.  
Madame SEMBRICH.  
Madame TAVARY.

### CONTRALTOS.

Miss VON DOENHOFF.  
Miss AMY SANDON.  
Madame OSBORNE WILLIAMS.  
Miss L. DELVES-YATES.  
Miss AMY MARTIN.  
Madame SCHLUTER.  
Miss LUCIE JOHNSTONE.  
Miss ALICE LAMB.  
Miss HELEN MARCHANT.

### TENORS.

Mr. HERWEN JONES.  
Mr. ORLANDO HARLEY.  
Mr. EDWARD BRANSCOMBE.  
Mr. RECHAB TANDY.  
Mr. BEN DAVIES.  
Mr. PHILLIPS-TOMES.  
Mr. CHAS. ELLISON.  
Mr. WILLIAM FOXON.  
Herr VON ZUB MUELEN.  
Mr. J. F. CUNNINGHAM.

### BARITONES.

Mr. FRANGCON-DAVIES.  
Mr. DAVID BISPHAM.  
Mr. MACLEOD RAMSAY.  
Mr. DOUGLAS POWELL.  
Mr. CHARLES COPELAND.  
Mr. LUCAS WILLIAMS.

### BASSES.

Mr. PLUNKET GREENE.  
Mr. NORMAN SALMOND.  
Mr. CHILVER-WILSON.  
Signor NOVARA.

### INSTRUMENTALISTS.

#### VIOLIN.

Mr. FELIX BERBER.  
Mr. WILLY HESS.  
Miss MARIE DOUGLAS.  
Mr. T. J. MILNE.  
M. EMILE DE MLYNARSKI.  
M. ONDRICEK.  
Mons. JOHANNES WOLFF.  
Mons. EMIL SAURET.  
Miss ANGELA VANBRUGH.  
Miss HILDA MEREDYTH.  
M. WOLTMANN.  
Miss STEWART-WOOD.  
M. YSAIE.

#### VIOLONCELLO.

Mlle. FLESCHELLE.  
Mr. LEO STERN.  
Master GERARDY.

#### PIANOFORTE.

Mme. TERESA CARRENO.  
Mr. EUGENE D'ALBERT.  
Mr. ARTHUR FRIEDHEIM.  
Mme. SOPHIE MENTER.  
Mons. PADEREWSKI.  
Master ISIDORE PAVIA.  
Mr. C. F. REDDIE.  
Herr ANTON RUBINSTEIN.  
M. SAPELLNIKOFF.  
Herr SCHARWENKA.  
Herr BERNHARD STAVENHAGEN.  
Miss MARGARET WILD.  
Herr ZELDENRUST.  
Mr. EDGAR HULLAND.  
Mr. GRAHAM P. MOORE.

#### ACCOMPANISTS.

Mr. GEO. CLUTSAM.  
Herr OTTO CANTOR.  
Mr. THEO. WARD.

(Complete List forwarded on Application.)

### MR. DANIEL MAYER'S TOURS.

#### MR. SIMS REEVES'S FAREWELL.

Including Miss AMY SHERWIN, Miss AMY MARTIN, Miss ADA TOMLINSON, Mr. DOUGLAS POWELL, Mlle. JANOTHA, and Mr. PERCY SHARMAN. Positively Final Appearances previously to his great Farewell at Albert Hall, when Madame CHRISTINE NILSSON will specially come to England to assist at the Concert.

#### MONS. PADEREWSKI'S PIANOFORTE RECITALS,

FROM OCTOBER 14 TO DECEMBER 1.

#### MONS. SAPELLNIKOFF'S PIANOFORTE RECITALS,

FROM NOVEMBER 1 TO DECEMBER 23.

#### HERR STAVENHAGEN'S PIANOFORTE RECITALS,

DURING JANUARY, FEBRUARY, AND MARCH, 1891.  
Assisted from January 7 to February 7 by Miss AGNES DENIS, the Great German Soprano.

#### MADAME SOPHIE MENTER,

PIANOFORTE RECITALS, MARCH, 1891.

#### MRS. ALICE SHAW AND MR. WOLTMANN AND PARTY.

Great Tour through Hungary, Russia, the Balkan Provinces, and the Caucasus. COMMENCING NOVEMBER 1, AT BUDA PESTH.

MR. DANIEL MAYER DESIRES EARLY APPLICATION FOR VACANT DATES FOR ANY OF THE ABOVE TOURS.

### DANIEL MAYER,

CONCERT AND OPERA AGENT,

180, NEW BOND STREET, LONDON, W.

Telegraphic Address: "LISZT, LONDON."

Sole Representative for the United Kingdom of Concert Director Herman Wolff, Berlin.  
Sole Representative of M. Jules Zet, St. Petersburg and Moscow.

## A BLESSING IN EVERY FAMILY.

**HOLLOWAY'S PILLS and OINTMENT.**—These Remedies have stood the test of Fifty Years' Experience, and are pronounced the best medicines for family use. Tens of thousands of written testimonials bear witness to their marvellous curative properties. They are acknowledged by the whole civilised world to be of the greatest efficacy in every form of disease. Sold by all Chemists and Patent Medicine Vendors. Manufactured only at Thomas Holloway's Establishment, 78, New Oxford-street, London. N.B.—Advice gratis at the above address, daily, between the hours of 11 and 3, or by letter.

## TERMS OF SUBSCRIPTION.

For United Kingdom.	For Foreign Countries and Colonies within Postal Union.
Per Annum ..... £0 15 0	Per Annum ..... £0 17 0
„ Half-year ..... 0 7 6	„ Half-year ..... 0 8 6
„ Quarter ..... 0 3 10	„ Quarter ..... 0 4 4

(Payable in advance.)

## SPECIAL NOTICE.

\*\*\* All advertisements for the current week's issue should be lodged with the Printer not later than noon Thursday.

\*\*\* MSS. and Letters intended for publication must be addressed to THE EDITOR, 396, Strand, W.C. Rejected MSS. cannot be returned unless accompanied by stamped directed envelope.

# The Musical World.

LONDON, SATURDAY, NOVEMBER 1, 1890.

## FACTS AND COMMENTS.

*Le style, c'est le*—“Scots Observer.” At least that is the opinion held by the journal which holds such truly imperial views on art, and musical terminology, and itself. For Mr. Andrew Lang has been writing a preface (as is his amiable wont) to a new book—this time a translation of “Longinus on the Sublime.” In that preface he enunciates certain views, altogether startling to the Modern Man, concerning the relations of style and morality. Longinus, says Mr. Lang, was inclined to discover in moral qualities the true foundations of the highest literary merit; a remark which, when you consider in what year of grace we are living, is sufficiently irritating. For at least twelve months has the voice of the “Scots Observer” been crying in the wilderness that you are a great artist in proportion as you have nothing to say; and no man—not even Mr. Lang—has hearkened. Yet is Mr. Lang, notwithstanding the fact that he has written books and poetry and such-like things, a man of culture. “How hard it is To be a” critic, Mr. Browning might have sung. The “Scots Observer” says that Mr. Lang knows nothing about the matter; which may or may not be a final argument.

\*\*\*

The truth would seem to be that none of the disputants on this question have taken the trouble to define the words about which they are quarrelling. What does Mr. Lang mean by “moral

qualities?” Does he speak of the qualities which are the delight of them that read the estimable works of Miss Edna Lyall, and take shelter behind her skirts as in the last stronghold of faith? But Miss Lyall has got nothing that can be called style, or anything else for that matter. Or, to put the matter conversely, does he bow himself to the earth before the “moral qualities” of Rabelais, or Villon, or Sterne? Yet each of these has style. Still, there is to say that undeniably a man's moral—or immoral—nature finds occasional expression in his style, which proves that if the one be not the outcome of the other they are at least intimately related. It is hard to believe that the fiery passion of the “Inferno” was not sometimes a lurid reflection, however intensified for artistic purposes, of Dante's own temper. On the whole, however, history is not on Mr. Lang's side, inasmuch as (one is ashamed to say so trite a thing) the best art often comes from men who, outside their art, do not compel the moralist's admiration. Perhaps it might be put thus: that the quality which prompts one man to philanthropy, or to what may (with no depreciatory intention) be called passive religion, is really identical with that which drives another to the production of beautiful art. The art is his moral greatness, the expression of the best that is in him; and you have no more right to ask that he shall exhibit all the other virtues than to ask the orthodox moralist that he shall be an artist. You may, if you please, and are ingenuously inclined, ask for it: but history herself will see that you do not get it.

\*\*\*

Style is not the only thing about which Mr. Lang has been writing lately. He has been writing in the “St. James's Gazette” on Literature as a Trade. So has Mr. Edmund Gosse, who should know something about the subject. Both of these gentlemen protest, each in his own amiable way, that the present discussions about the commercial side of literature are neither pretty nor profitable—and when two such doctors agree who can decide? Mr. Gosse points out very properly that only a year ago literature was still regarded as a kind of profession; while to-day it has been promoted to the rank of a trade. There is this difference, however, between it and the other branches of commerce: that nobody dreams of asking a stock-broker or a cheesemonger to tell a curious world how much he makes yearly or what wages he pays to his assistants. Such questions are only put to dock companies and makers of matches. There are no doubt some people who take comfort herein, and attribute the frequency of these public discussions about the author's or the publisher's profits to a growing interest in literature on the part of the public. But then, whatever may be said to the contrary, optimism is precisely the virtue most easy of acquisition: you have only got to shut your eyes to facts. With Mr. Lang and Mr. Gosse, we prefer to keep our eyes open; and the general impression left by a survey of the facts is that these quarrels in the daily press are at best undignified, and at worst inimical to the true interests of art and literature. There is no possible denial of the fact that good literary workers make much smaller incomes than the man who is something in the City; and we have ever with us the poor author who draws comparison between himself and Milton, or Horne, or any other of the writers whose works have been sold at the price of inferior butter. These things are unfortunate, of course, and we all wish they could be altered. But how can they be? How is it possible, under existing circumstances, to remunerate adequately the author of a great poem or a splendid novel? Certainly the world—to say nothing of the State—ought to see that such an author is not left to starve. Yet would Milton have been one whit the better paid if he had received five thousand pounds for “Paradise Lost”

JOHN BROADWOOD AND SONS,  
Pianoforte Makers  
TO THE COURT FROM THE REIGN OF GEORGE II.  
33, Great Fulfenny Street, W.

instead of five? (Or would Archdeacon Farrar have been underpaid if he had got eight instead of eight thousand pounds for what Mr. Birrell calls his feat of elongating the Gospels?) Literature, like other kinds of virtue, is its own best reward, and its value is quite unappreciable in terms of money. And to the real artist the mere pleasure of working is sufficient compensation. To him alone of all men is it given to work with such exquisite pleasure to himself—a pleasure which is quite untouched by the reception his work may meet with in the outside world. If he be an earnest man, convinced of the dignity of his calling, all the things that make life rich are his. For the rest, it seems to us that the willingness to conduct these commercial disputes in the presence of a gaping crowd is in itself the very sign and symbol of mediocrity.

\* \*

It is with considerable trepidation that we venture to differ from any opinions put forward by the talented gentleman whose play of "The Merchant of Venice" has been made so popular by Mr. Irving. That writer—whose name, it may be remembered, was Shakespeare—says that the cat is a harmless necessary animal. The British public, with that perversity for admiring the wrong thing on which we have lately commented, has made the passage referred to a veritable household word, and we are almost inclined to suspect that Mr. Shakespeare's fame rests not a little upon this foundation. But even a Lyceum playwright makes mistakes sometimes; in token whereof we advance the stage cat at Covent Garden, which is neither harmless nor necessary. In its private relations this cat may be the most estimable of its kind; it may be an indulgent father, a loving mother—for we are, we regret to admit, ignorant of its sex. But we cannot regard its frequent introduction upon the stage as desirable. At first its incursions were amusing, but they have latterly grown monotonous. Last week, for instance, at a critical moment in "Aida" the creature walked down to the footlights, where it began complacently to wash its face. We should be sorry to deprive even a cat of its employment, but we really think that it has now a right to be relieved of its duties. Suppose that some evening its enjoyment of the music caused it to purr loudly in a *ppp* (for, says the French play, *La joie fait peur*); or suppose it should suddenly begin to sing! Stay—perhaps it has already done so, and, ignorant that we are, we took its voice for that of Madame —. But we name no names.

\* \*

It is interesting, by the way, to note that a blue Persian cat won several prizes at the Crystal Palace Cat Show. Last week we were all reading about blue souls; and we have just seen a new song by Mr. Lane Wilson printed in vivid blue ink. Blue cats, blue souls, blue songs—verily there is a dreadful air of inebriety and impropriety about all this. Let the McDougall look to it!

\* \*

We have been favoured with an early copy of a new novel by Mrs. Sutherland Edwards, called "The Secret of the Princess," in which, among other marks of originality, we observe that, although the scene is laid in Russia, not a single Nihilist is introduced. We note with some pain that the novelist, who in all other respects seems to possess a thorough knowledge of Russian life, is not at one with Mr. Robert Buchanan on the subject of Russian church music. Mrs. Sutherland Edwards is of opinion that the church music of Russia is for voices alone, and the choral services of Bortniansky, Lvoff, and other Russian composers support her in a view which, however plausible, cannot—since Mr. Robert Buchanan does not

entertain it—be correct. Assiduous frequenters of the Shaftesbury Theatre will remember that in one of the principal scenes of the "Sixth Commandment" a musico-dramatic effect is produced by the playing of an organ in a Russian church. Yet the writer of the "Secret of the Princess" will have it that the singing of the Russian church choirs is unaccompanied, and that in no Russian church can an organ be found. This lamentable divergence from the views of Mr. Buchanan does not prevent the "Secret of the Princess" from being a work of considerable literary and dramatic merit, illustrating, through the medium of an interesting and well-told story, country, camp, court, convict, and cloister life in Russia.

\* \*

Has the cruel world—always anxious to scoff at the ways of critics—reflected how much the despised one's task is made heavier by the plague of child-prodigies? Probably not; but the facts are so. For if the critic discovers in a child but one spark of the "*feu sacré*" he is naturally unwilling to damp or extinguish it, but he cannot in justice judge the infant by any very high standard; he has to lower it considerably to make it reach down to the child's head. And since there are so many of these to-day the critic is obliged constantly to make deductions and allowances. Even with the knickerbockered young man and the new operatic artist he has to do the same thing. "You must not be too hard on him," says one; "nervousness, the size of the hall or theatre—all must be taken into account." This is all very trying, and if it continues much longer we shall have to give up judging by actual results at all, passing criticism on intentions only. Unfortunately, intentions, however good, do not make art.

\* \*

The German newspapers are rather worried just now about M. Ernest Reyer, who, in the speech made by him at the recent inauguration at the Côte-Saint-André of a statue to Berlioz, spoke of Germany as a country where Berlioz had won his first successes, but whither his patriotism as well as his own dignity would forbid him to go in search of successes to-day. The remark, whether it be true or not, was scarcely discreet, and it is hardly to be wondered at that some of the Teutonic scribes say very plainly that M. Reyer will not be wise to produce any of his works in Berlin just now. These political wranglings should be left to politicians, who have nothing better to do. For our own part we should welcome the millennium, as it is preached by Mr. Oscar Wilde, when a common love of art and a common worship of thought will overcome the smaller political differences between each nation. Should the land of Ronsard, of Balzac, and Gounod be at war with the land of Goethe, and Beethoven, and Wagner?

\* \*

A correspondent of an American paper has been recording therein certain prowls which he has made in the old bookshops of London. Here is an interesting piece of gossip about old music:—

"Both here and in some of the old book stalls near St. Paul's I managed to find some musical rarities. A lot of sheet music of the year 1738 and 1739, with the quaintest of engravings attached, gives me some almost forgotten songs by Handel and Henry Carey; an early edition of 'God Save Great George, Our King' shows me some variations of the ending which are not used nowadays; but best of all, I have obtained a copy of the tune of 'The Star Spangled Banner,' dated some dozen years before our national anthem was written! I suppose that most of your readers know that 'The Star Spangled Banner' was originally an English drinking song, entitled 'To Anacreon in Heaven.' This copy gives the old tune, and sets it to masonic words, 'To Old Hiram in Heaven,' celebrating the supposed founder of Freemasonry and builder of the Temple at Jerusalem. It

proves that the air was popular and well known in England long before America appropriated it."

Poor America! Had she started her piratical career even then?

\*\*\*

We are glad to know that so distinguished a representative of English music as Mr. F. H. Cowen has been commissioned to write a cantata on a secular subject for the Leeds Festival of 1892. It was quite time that the Leeds committee should pay Mr. Cowen this compliment, and there can be no doubt that the result will be a work of which English musicians may be proud. An equally proper compliment has been paid to Mr. Frederic Cliffe, who has been requested to compose an orchestral work for the same Festival.

\*\*\*

We have received the prospectus for the next season of the Hampstead Conservatoire concerts, of which the first will be given on Monday, Nov. 17. Dr. Mackenzie's "The Dream of Jubal," Cowen's "Scandinavian" Symphony—each conducted by its respective composer—and the finale to Mendelssohn's "Lorelei" will be given. Dr. Bridge's "Repentance of Nineveh," Spohr's "Last Judgment," Mendelssohn's "First Walpurgis Night," and Sullivan's "Martyr of Antioch" are promised for later performance, while it is also intended to give two Symphony Concerts after Christmas. Mr. G. F. Geaussen will continue as conductor, so that there is no room for fear lest these concerts should lose any of their artistic value or their popularity.

\*\*\*

The Wind Instrument Chamber Music Society—may its life be as long as its name!—will resume its concerts on Nov. 14 at the Royal Academy of Music. The second concert will be given on Dec. 12, and the works promised are of unusual interest. Spohr's Quintet, Ludwig Thiulle's Sextet for piano and five wind instruments, Beethoven's Octet, and a specially written Septet for wind, piano, and double bass, by Mr. Cusins, are included in the prospectus. None of those who attended the admirable concerts given last season are likely to need any urgent requests to continue their support. As an idea has apparently obtained ground that the public cannot obtain admittance, it should be said that tickets may be obtained of Messrs. Rudall Carte and Co.

\*\*\*

In these days of cheap pianos, in the production of which appearance is very often sacrificed to economy, it is satisfactory to learn that there are still some willing to encourage the production of instruments beautiful to the eye as well as to the ear. Thus quite recently Messrs. Broadwood have supplied amateurs with a pianoforte of the most costly description—one in fact similar to that presented by the artists of Berlin to the late Emperor of Germany on the occasion of his silver wedding.

\*\*\*

It may be of interest to our readers to learn that Mr. Battison Haynes has recently been appointed a Professor of Harmony and Composition in the Royal Academy of Music.

\*\*\*

On the 29th inst., at the Albion Tavern, took place the annual Livery dinner of the Musicians' Company, under the presidency of Mr. W. S. Collard, the Master. The occasion was one of special interest, as the first silver medal of this ancient guild was presented to Mr. Stanley Hawley, student of the Royal Academy of Music, who was selected for the distinction by Dr. A. C. Mackenzie, the Principal. We understand that a silver medal will also be awarded to the Royal College of Music and the Guildhall School of Music annually in rotation.

Certain ill-natured American scribes (and Pharisees) tried to pretend that Edward Lloyds were common in America. Nobody believed them—for there is but one of him. And, at any rate, the Americans have been asking Mr. Lloyd to revisit their country in May next, to sing at the opening of the new Concert Hall in New York. Unfortunately Mr. Lloyd can't go.

\*\*\*

As intimated in our biographical sketch of Señor Albeniz, the Spanish pianist will give two orchestral concerts in St. James's Hall on the evenings of Nov. 7 and 21, with Señor Breton as conductor. Chapi's Moorish Fantasia, the Mozart-Reinecke concerto in D minor, Schumann's concerto in A minor, and the scherzo from the concert-giver's First Symphony are some of the pieces promised in a very interesting programme.

\*\*\*

Art has within the last few years leavened the lump of modern civilization with such completeness that no apology need be made for mentioning domestic furniture in the columns of an art paper. We may therefore legitimately draw attention to the sale of art furniture now in progress at Messrs. Oetzmann's establishment in the Hampstead-road. We have not been to see, but we are quite sure that musicians "about to marry," or to do anything else ought to go and see for themselves.

\*\*\*

The Musical Guild's new series of four concerts will be given in the Town Hall, Kensington, on the evenings of November 11 and 25 and December 9 and 16. Schubert's Octet, Brahms' Sextet in G, Mozart's clarinet Quintet, and Schumann's pianoforte Quintet in E flat are amongst the works promised during the series. We hope sincerely that the young artists—for they are all that—will meet with the continued support deserved.

\*\*\*

The prizes awarded to successful students of the Guildhall School of Music were distributed by the Lord Mayor on Wednesday evening. The presentation was preceded by a concert, of which one of the most successful features was the prize ballad of Mr. Herbert Bedford, sympathetically sung by Miss Amy Sargent.

\*\*\*

Madame Patti will appear at the Albert Hall on Monday evening, when Madame Albani, Mdle. Douilly, Miss Eleanor Rees, Mr. Lloyd, Mr. Durward Lely, and Mr. Barrington Foote will also assist. Madame Patti will sing "Bel Raggio," "O Luce di quest anima," and "The Banks of Allan Water."

\*\*\*

In reference to our paragraph on the late Prosper Sainton, Mr. Ferdinand Praeger reminds us that in a letter which appeared in our issue of July 28, 1888, he explained that it was he who first made known to M. Sainton the merits of Richard Wagner, and thus caused the engagement of Wagner by the Philharmonic Society.

\*\*\*

Señor Sarasate will play Saint-Saëns' Concerto, No. 3, and the Mendelssohn Concerto, besides smaller pieces by himself and Rubinstein, at his second concert on Monday afternoon at St. James's Hall.

\*\*\*

The Insurance Musical Society of London commences its ninth season on November 5th by a meeting for rehearsal at 11, Queen-street, Cheapside. The first smoking concert takes place at Cannon-street Great Hall on Wednesday, November 26th.

## THE BOLD, BAD, LONGFELLOW.

TO THE EDITOR OF "THE MUSICAL WORLD."

DEAR SIR: I am glad to hear that Longfellow is to be revised and purified at last, for I can assure you that the discovery of the questionable character of his writings is by no means so recent as you seem to believe. Some years ago I presented a choral society with which I was connected with copies of a part-song that I liked, but with whose composer I have not the pleasure of being personally acquainted, after receiving the conductor's promise that it should be introduced at the next concert. It was, however, withdrawn after two or three practices, because—as the secretary wrote to inform me—the words were considered objectionable.

The "words" were the translation of the German "Hüte dich," known in every English home worth speaking of as Longfellow's "Beware!" and the principal objectors were, I believe, a doctor of medicine and a guide of youth in the form of a schoolmistress. I may mention that the really shocking fourth verse (which tells how this particular maiden had a knowledge withheld from some of her sex) was not to be found in the said part-song. Now, Sir, do you not think you might come to the rescue in your spare moments—which are of course numerous—and give us a new version of this old song, a version that could be sung by a mixed choir of old women without anybody feeling uncomfortable? I know you will think over this suggestion, and earn the eternal gratitude of the scores of unwary composers who have been ensnared into setting these pernicious words, as well as of

Yours expectantly,

"WHITEWASH."

## IS THE INTERNATIONAL COPYRIGHT ACT RETROSPECTIVE?

BY B. L. MOSELY, LL.B., BARRISTER-AT-LAW.

The International Copyright Act of 1886, together with the Berne Convention of 1887 and the Order in Council of the last-named year, were designed to give to authors, or their representatives, who were subjects of any country within the union the same rights of protection for their works in every other country of the union which they possessed in their own country. This laudable object has to some extent been achieved, but much yet remains to be accomplished before it can be truthfully said that the condition of copyright legislation is entirely satisfactory. One salient blot upon the enactments in question is the careless way in which it has been endeavoured to make provision for vested interests. No one will question the soundness of the principle that the author or composer should have secured to him throughout the world the full fruits of his intellectual activity. Yet, in guaranteeing to him this right, we ought not to lose sight of the rights of others whose interests conflict with his, but who have, nevertheless, an equal, if not a greater claim upon our consideration. It is in the adjustment of these competing rights that recent legislation appears most defective.

Signs are not wanting from time to time to remind us that the articles and correspondence which appeared in "THE MUSICAL WORLD" and other periodicals have not set at rest the vexed questions which arise in connection with the retrospective effect of recent legislation. Indeed, it may well be, that nothing short of a decision of the supreme tribunal of the realm, or perhaps even the intervention of the Legislature itself, will free from doubt a section in the Act of 1886 which for obscurity and looseness of phraseology may vie with the most ill-drawn statutes of modern times. Before however discussing it in detail let us see what was said about this section during its passage through Parliament, always bearing in mind that the opinions of its supporters or opponents have no binding effect upon those who are called upon to interpret it.

Speaking in the Commons on April 15, 1886, when the Bill had reached the Committee stage, Sir Henry Holland, now Lord Knutsford, said: "I desire to point out the grave objections that have been raised outside the House to the 6th Clause, in so far, at all events, as it was made retrospective. It provides that after the passing of the Order in Council a publisher may dispose of copies and translations which he then has in hand, but that he is estopped from doing any more in respect of a work which would be brought under the law. As regards ordinary books which are not illus-

trated, no great harm perhaps will be done by this retrospective action. But the case is very different in respect of illustrated books upon which great expense has been incurred; and again in respect of musical compositions of foreign origin, large sums have been expended in revising, finger-ing, and editing those works by eminent English musicians, thus in truth creating a fresh and distinct property. The expense so incurred can only be recouped by continued sales. I may add that in many of these cases the authors of the foreign compositions have long been dead. I have received very strong remonstrances against this clause as now worded, and I trust the Government will consent either to omit it or to limit its retrospective action."

Acting upon this suggestion the Secretary to the Board of Trade [Mr. C. T. D. Acland] on the 7th May brought forward an amendment to Clause 6, which now stands as the proviso to Sect. 6 of the Act of 1886. He said\*: "In moving this amendment I merely desire to say that it has been put upon the paper at the request of a number of publishers in regard more especially to music, but also including publishers of other works, and after very careful consideration of their requirements."

Mr. T. H. Bolton: "I cannot compliment the hon. gentleman upon this amendment. The clause as it originally stood was clear and definite, and expressed what it meant; but it appears to me that the amended Clause will leave room for litigation. 'Where any person has before the date of an Order in Council lawfully produced.' Why 'lawfully?' It must mean something. 'Lawfully produced.' If the words were 'represented or published' that would mean something; but I cannot understand what this means:—

"Where any person has . . . lawfully produced any work in the United Kingdom nothing in this section shall diminish or prejudice any rights or interests arising from or in connection with such production which are subsisting and valuable at the said date."

The rights must be "subsisting" and "valuable"; but it occurs to me that the question whether they are valuable or not will be a very difficult one for the Courts of Law to decide; and I think that if the hon. gentleman takes a case into a court of law on the proviso he has just moved he will find that very considerable difficulty will arise."

The Under-Secretary of State for the Colonies (Mr. Osborne Morgan): "I think the amendment is clear enough. This is mere criticism. The word 'lawfully' is intended, I presume, to exclude illegal or piratical productions, and if rights are not valuable they are not likely to be contested."

Amendment agreed to. In the House of Lords the clause as amended passed without discussion.

Some of the doubts and difficulties which were hinted at by Mr. Bolton will, I think, be heartily shared by those whose ill-fortune it may be to be required to advise litigants in cases of alleged infringement.

Before proceeding farther it may perhaps be advisable to set out the section in its entirety.

INTERNATIONAL COPYRIGHT ACT, 1886, 49 AND 50 VICT., CH. 3, SECT. 6.

Where an Order in Council is made under the International Copyright Acts with respect to any foreign country the author and publisher of any literary or artistic work first produced before the date at which such order comes into operation shall be entitled to the same rights and remedies as if the said Acts and this Act and the said order had applied to the said foreign country at the date of the said production: *Provided that where any person has before the date of the publication of an Order in Council lawfully produced any work in the United Kingdom, nothing in this section shall diminish or prejudice any rights or interests arising from or in connection with such production which are subsisting and valuable at the said date.*

It should be added that by the Interpretation Section (S. 11) "literary and artistic work" includes musical composition, and "produced" means "published, performed, or represented."

The proviso to Section 6 was undoubtedly introduced into the Act with a view to the protection of publishers rather than *impresarios*, and that such is the case amply appears from the explanation of its terms by one of the negotiators of the famous Berne Convention, Sir J. H. G. Bergne, who writes in the "Law Quarterly Review," at p. 31 of Vol. III.:—"Section 6 provides for the retroactive effect of the International Convention; that is to say, any work published before it came into operation may, if the prescribed term of copyright has not expired, become entitled to the protection accorded by the Convention; but with a saving of existing rights designed to meet the case, for example, where a music publisher should have already embarked capital in the production in England of a German

\* Hansard [304], 1750.

\* Hansard [305], 497

work which had not acquired protection under the existing conventions, but which would do so under the International Convention."

The comment just quoted shows that it is one thing to write glibly upon a section of an Act of Parliament and another to grapple with the difficulties of construction it may present—difficulties in respect of which the publicist referred to is not altogether irresponsible. For it must not be forgotten that the Section does not stand alone, but has to be construed in combination with the Berne Convention and the Order in Council embodying that precious document. On looking at the Order in Council we find that the only part which applies to the matter now under consideration is Clause 3. That merely refers to and incorporates Sect. 6 of the Act, and therefore carries us no farther. Turning now to the Convention itself, which by Art. IV. is applied to dramatico-musical works and musical compositions with or without words, we find that its operation is limited to works which at the moment of its coming into force have not yet fallen into the public domain in the country of origin (Art. XIV.), i.e., the country in which the work is first published or performed (Arts. II. and IX.). But it is only when we come to examine Art. IX. of this treaty that we see a distinction drawn between copyright proper and the right of performance or representation. Art. II. confers upon authors, or their representatives, of unpublished works or of works published in a country of the union, rights in each of the federated countries similar to those to which natives would be entitled. By Art. IX. the stipulations in Art. II. apply to the public representation of dramatico-musical works whether published or not, and to the public performance of unpublished musical works or of published works in which the author has expressly declared on the title page or commencement of the work that he forbids the public performance. And here I must pause to point out that the distinction drawn between *copyright* and *performing right* is one which arises from an inherent difference in the character of the two rights. As regards *performing right*, it is in a very large number of instances to the advantage of the composer or publisher that it should remain unrestricted, because in such cases frequency of performance increases the sale of the work, and, therefore, the value of the *copyright*. So much is this felt to be the case that royalties are not unfrequently paid to popularise new works. Whereas, if the two rights had been placed on the same footing, i.e., if for every unauthorised public performance the *entrepreneur* and the performers were to be rendered liable to an action for infringement, it would afford an almost insuperable hindrance to the production of works by new and unknown composers. To them, therefore, it was an act of charity that a rule of less stringency should be laid down than in the case of *copyright*. But then provision had to be made for the case of a composer who had already achieved fame, and whose works had become either classical or popular. Protection had to be given to his work also, and this was accomplished by requiring notice to be affixed to the work when published, prohibiting its public performance without permission first had and obtained. But for such notice it would seem that the composer or his representative has no remedy for infringement of his *performing right*, though, as has been already pointed out, his remedy for infringement of *copyright* depends upon the fact of the work being entitled to protection in the country of origin.

This Question now however arises: Would a MUSICAL COMPOSITION PUBLISHED BEFORE THE DATE OF THE ORDER IN COUNCIL, 1887, POSSESSING IN THE COUNTRY OF ORIGIN A SUBSISTING COPYRIGHT, AND BEARING UPON ITS TITLE-PAGE THE PROHIBITION OF PERFORMANCE WITHOUT PERMISSION, BE ENTITLED TO PROTECTION IN THE UNITED KINGDOM, AS AGAINST AN INSTRUMENTALIST OR VOCALIST WHO HAD BEEN LAWFULLY PERFORMING THE WORK HERE DOWN TO THE VERY DATE OF THE COMING INTO FORCE OF THE ORDER IN COUNCIL?

This brings us back to Section 6 of the Act of 1886. The work is protected under the first part of the Section because the Order in Council dates back to the date of first performance. But then comes the proviso which has given rise to so much perplexity:—

"Provided that where any person has before the date of the publication of an Order in Council lawfully produced any work in the United Kingdom, nothing in this Section shall diminish or prejudice any rights or interests arising from or in connection with such production which are subsisting and valuable at the said date."

What "right or interests arise from or in connection with the production" of a musical composition? Upon this point the Act of 1886 throws no light whatever. The "rights and interests" of a publisher may, perhaps, be defined and appraised in the manner indicated by Lord Knutsford in his speech

above quoted; but as regards a concert-giver, for example, the case is wholly different. Assume that he has incurred expense in "lawfully producing" a work which may not at the time of such production have recouped him his expenses, but which might hereafter—to-morrow or years hence—prove highly remunerative. Before the work has achieved any pecuniary success the Order in Council passes. What is the concert-giver's legal position? What are his "rights"—what his "interests" in such production? Are they "subsisting and valuable"? are they capable of assignment? How, in fine, are we to know whether or not he or those to whom he has granted permission may continue performing the work, and if so during what period?

Here we have a typical illustration of the "glorious uncertainty of the law." Nothing save an explanatory Act can relieve the parties interested in the solution of these debateable points from a costly and—if our legislators did their duty—unnecessary litigation.

### WAGNER TO FISCHER, UHLIG, AND HEINE.\*

In the Wagner-Liszt correspondence, translated by Dr. F. Hueffer, and published two years ago, the Bayreuth master was not the sole hero; the *alter ego* of Weimar commanded almost as much attention as the exile of Zurich. It was pleasant, no doubt, to look upon this picture and on this; to turn from the oft-complaining, oft-despairing genius to the ever-patient ever-consoling friend; in the present series of letters we miss perhaps, in the matter of contrast, a certain artistic satisfaction, but we are more strongly impressed by the personality of Wagner, and for that, after all, the book will be chiefly read. From the letters themselves and from other sources we know a little about these Dresden friends—just enough to understand the general purport of Wagner's remarks; not enough, perhaps, for curiosity's sake, but enough to form a background to the principal figure.

Theodor Uhlig, to whom the largest number of letters is addressed, was, as we learn from the translator's preface, an accomplished musician and a writer of some note. He studied composition under Schneider from 1837 to 1840, and in 1841 became a member of the Court orchestra, and in 1852 leader of the same. The very year that Uhlig arrived in Dresden, Wagner, from Paris, had sent the score of "Rienzi" to Herr v. Lüttichau, the Intendant of the theatre. This opera, as all the world knows, was produced there, after many difficulties and delays, in 1842, and followed by the "Flying Dutchman" in 1843 and "Tannhäuser" in 1845. But though Uhlig was brought into almost daily contact with the bold reformer, and heard the works given under his direction, he evinced no sympathy for him. The new art-views propounded by Wagner were not to the liking of one brought up under strict régime. But it chanced one day that, through illness, one of the members of the band was absent from a rehearsal of Tannhäuser. Uhlig was asked by Wagner to play his part on the pianoforte. After the rehearsal Uhlig requested Wagner to lend him for a few days the full score of the opera. The composer complied with the request, and the perusal of this score, together with, as we may well imagine, further talk with Wagner, opened the eyes of the young musician. He felt the power of genius: the classic scales fell from his eyes: the Saul became a Paul. From that moment down to his death in 1853 he became a firm friend and zealous disciple of the master's. It was, we believe, through the influence of Wagner that he gave up composition and took to literary work: he contributed many articles to the "Neue Zeitschrift für Musik," and he certainly shares with Liszt the glory of having powerfully helped on the new cause.

The difference between Liszt and Uhlig comes out strongly in these letters. They both admired Wagner as a man and appreciated his genius; but Liszt with all his keen penetration, with all his high aspirations, wished to see Wagner successful in a worldly sense. Uhlig, on the other hand, fought with the zeal of a neophyte: he felt that his master must conquer the world, and troubled himself little as to how or when success would come. He was always waging war with enemies: like Peter of old he was impetuous, ever ready to draw the sword; and even Wagner at times admonished him to restrain his ardour.

Wagner fled from Dresden to Zurich in March, 1849, and he wrote from there to Liszt on the 20th of March. Then followed some letters written from Paris during the month of June: by July he was back again in his "dear"

\* Richard Wagner's letters to his Dresden friends, Theodor Uhlig, Wilhelm Fischer, and Ferdinand Heine, translated into English by J. S. Shedlock. (H. Grevel and Co.)

Zurich. The first letter to Uhlig bears the date August 9: the principal subject the journey which he intends to take to Paris during the coming winter. He hopes to arrange with a French poet about a libretto. There is a long letter dated December 27: he is preparing for his Paris campaign, and he seems to feel sure of victory if only he has enough money. But from another letter written a month later he is evidently not in the best spirits; he feels fearfully stupid, for "I seek continually to belie myself on behalf of my friends." Then follow the letters written from Paris, and here we learn the full meaning of the two short sentences in a letter written to Liszt. They are as follows:—"You will know by this time how I have fared in Paris. The performance of my overture came to nothing, and all your trouble about it has been in vain." Yes, he fully describes to his friend Uhlig how he fared. How he went to see the 47th performance of "Le Prophète," and how the "undeniably great and lasting" success of that work was one of the chief causes which determined the young reformer never to write an opera for Paris. He did not even succeed in getting his overture to Tannhäuser performed, as he had expected, at the *Union Musicale*. He returned to Switzerland in "cursed ill-humour," and yet, even before leaving the gay French capital, he seems to have felt that all things, however unpleasant at the time, were working together for future good. In a letter to Heine of September 14 he says:—"Enough; that heavy time is over for me—the mephitic clouds of Paris have dispersed before me, and since the last two or three months I have been back again in my friendly, healthy Zurich, from which neither god nor devil shall drive me any more." And again—"I was truly beside myself, and have now returned to myself."

With regard to the "Siegfried" opera, which Wagner commenced writing for Weimar after "Lohengrin" had been successfully produced there under Liszt's direction, and with regard to the various modifications of the original plan resulting in the scheme of the "Ring des Nibelungen" there were many interesting details in the Wagner-Liszt correspondence. But in the present series of letters we see a little behind the scenes. In letter 38 he speaks of Liszt's illusions, and adds: "My Weimar 'Siegfried' becomes more and more problematical—but not 'Siegfried' itself." On November 12th, 1851, he announces to Uhlig his plan for a *four days'* musical festival to be given in a theatre specially built for the purpose. Only eight days later does he divulge his "Nibelungen" scheme to Liszt, but he makes no mention of a special theatre. He indeed leads him to believe that the performances may be given at Weimar. This letter is dated November 20, and on that very day he wrote to Uhlig that his new scheme prevented him thinking any more about Weimar. We mention this to show that Wagner felt Uhlig understood him better, and that therefore he could open up his whole mind to him. In many ways Wagner was under deep obligation to Liszt, and it was quite natural that he should not enter into full details about an event which lay as yet in the far future.

In writing to Uhlig Wagner touches on a great variety of subjects, and as most of the letters were evidently written in great haste, they are introduced just as they came into the writer's mind. A curious juxtaposition occurs at times; as, for instance, from Liszt's "Faust" overture to a soda water machine. From the Wagner-Liszt correspondence one may conclude that money matters form an important item. Uhlig transacted a great deal of business for him, supplying the theatres with scores, and receiving the honoraria. He was not, as was the case with Liszt, in a position to give him money, but he is more than once asked to wait for sums which he had disbursed on Wagner's account; and in one letter Wagner asks him to try and persuade Wölfl, a copyist at Dresden whom he employed, to wait some months for money due to him. Wagner writes not only about art matters, but hydropathic establishments generally, and water-and-milk drinking occupy a considerable space. Ladies will perhaps smile when they hear themselves described as "the music of life"; they may not smile quite so pleasantly when in another letter some of their sex are called "brilliant soap-bubbles."

There are pleasant glimpses of his home life; and throughout there are rare touches of humour. In letter 67, in describing his feelings when concluding a work, he tells how he writes his signature with the date underneath in as much haste as if the devil were standing behind him to prevent him from finishing his work. In the same letter he says:—"Some men are not even sheep's heads, but sheep without heads."

In the summer of 1852 he passed over the Gries glacier into Italy, and he writes as follows:—

"My first Italian conversation was grand. I could not, for the life of me, remember what *milk* is called in Italian, because this word, as you know, never occurs in Italian opera, from which I have gathered all my knowledge of the language."

We commend the following passage to the notice of opponents of Wagner who will not look at him from his own point of view, but who persist in measuring him by standards of their own. Wagner is speaking about someone who wished to argue by letter with him. He says:—

"He knows that he might expect something new from me, yet up to now he has not gone so far as to look at my books! What does it mean? Will he read for any other purpose than to contradict me? Will he have anything but *his* system before his eyes, and not perforce consider everything which differs from it a want of clearness on my part? But what have I to do with such a man, and what sincerity is there in him but his cowardice?"

Wagner often refers to matters connected with music and the drama, and then he becomes profoundly serious. But we must refrain from quotations. Let us merely allude to the great letter (No. 55) on Beethoven's music. Such a subject would naturally call forth his best powers. He contends that the absolute musician cannot understand Beethoven because he looks always for the "How" and not the "What." The stumbling-block in the way of the comprehension of the master's tone-poems lies, he tells us, in the difficult task of finding surely the subject represented. That Beethoven meant something by his music is certain; for that we have the statement of the composer himself. That a true musician should seek to discover that meaning would scarcely be disputed; and Wagner with his art-views and commanding genius was perhaps better fitted than any musician of this century to interpret the great master. But we cannot help thinking that Wagner was somewhat too dogmatic. He felt that he had grasped the true meaning of the "Eroica" and of the "Coriolan" overture, but was he not wrong in wishing to force others to accept his interpretations? The emotional character of Beethoven's music is definite enough, but surely each true musician would prefer to work out a programme for himself. However this may be, it is deeply interesting to watch the Bayreuth master trying to explain the mystery of Beethoven's music. Words are weak to describe thoughts: to interpret feelings they are still more unsatisfactory. Even Wagner could not do this successfully.

Uhlig died on January 3rd, 1853, in the 31st year of his age. The last letters written to him by Wagner are solemn and pathetic. When he heard how ill he was he wrote and implored him to give up all work, and to rely on him (Wagner) for the future. Uhlig would attend to business for Wagner in connection with performances of operas up to the very last. Only ten days before his death Wagner wrote:—"So you do not appear as yet to have given up business matters." And in the last letter, dated Dec. 24, 1852, Wagner begins:—"Ascribe it to the too great obstinacy of your friendship if I must again worry you to-day."

Next week the letters to Fischer and Heine will be noticed.

(To be continued.)

## THE ROMANCE OF A CATALOGUE.

MESSRS. Chappell and Co. have just published their catalogue of works performed at the Popular Concerts from 1859 to 1890. As dry as a catalogue is a trite saying, but like many sayings only half true. Of course if you merely look upon it as a list of names and opus numbers it may seem nothing more than a handy work of reference for the enterprising manager himself, for writers, or for musical critics. But there is more than that in this catalogue. It tells of the fall of certain composers, of the rise of others: it tells how the fashions of this world change; and it tells us, too, of men and works not affected by public taste, but rather helping to form it, and thereby becoming greater as the years roll by. This is the tale of death, life, and immortality—the poem which lies hidden underneath the prose. Death is indeed a common thing; for ages it has been the theme of poet, preacher, philosopher, but here we have it brought it forcibly before our notice. We see, as it were, the tombstones of certain composers on which are carved their names and the day of their artistic death. Clementi and Dussek passed away in the year 1877. The former was never very popular, but the latter had been more or less of a favourite. Season after season—15 times in all—had his pianoforte sonata in B flat delighted the *habitués* of the Popular Concerts, but the "Plus Ultra" sonata given in 1877 proved a *ne plus ultra*. Some of the records of the past are terrible in their brevity. Under A. Mellon we read—

Quartet in G major, Strings, April 9, 1860.

Under Thalberg—

Study in A minor, Piano, Jan. 17, 1885,

Of composers since the time of Beethoven one has no hesitation in naming Mendelssohn and Schumann as the two who at present exercise the strongest influence over the musical public. The Octet and the Quintet in B flat of the former are often heard, while the pianoforte Quintet and Quartet of the latter are in wonderful favour. But on closely examining the Mendelssohn and Schumann lists one is inclined to feel that fashion has changed, or rather is changing. For the *Variations Sérieuses* in D minor (Op. 54) is the pianoforte work of Mendelssohn which has been oftenest played: it has been heard in all fifteen times. Schumann's *Etudes Symphoniques* have been given sixteen times. The difference is not great, but it must not be forgotten that the Mendelssohn variations were introduced in 1862, the others not until three years later. Look again at the matter in another and still more important way. We find that between the years 1880 and 1890 Schumann has eight performances to Mendelssohn's five. Take another illustration. Mendelssohn's two pianoforte trios in D minor and C minor may for popularity be compared with Schumann's quintet and quartet. Now between the years 1875 and 1890 the trio in D minor was given in all nine times, the C minor twelve times; the Schumann quintet during that period was heard twenty-four times, and the quartet nineteen times. But the influence of Madame Schumann may be thought to weigh down the scale in favour of Schumann. Let us then take Mendelssohn's quartet for strings in E flat (Op. 12), the one of his quartets oftenest performed—in fact, twenty-eight times since 1859. Schumann's quartet in A minor (Op. 41, No. 1) introduced six years later has been given the same number of times. The lists of these two composers' works examined in this way will reveal other things of a similar kind. Let it be well remembered that the question as to the comparative merits of the two composers is not being argued here, but merely whether the public, say of the last ten years, has shown more favour to the one than the other. True the public does not arrange the programmes, but the manager knows best what will draw: he supplies according to the demand.

It would be tedious to make further comparisons with other names. Let us in conclusion note the proud positions occupied by the immortals—Haydn, Mozart, and Beethoven. The lists of the composers of the day—Brahms, Dvřák, Grieg—are increasing in size each year. One of the names most recently added is that of Liszt. His *Rhapsodie No. 12*, for piano, was played on January 18, 1890. The letter L is not a lucky one in the catalogue. Of the seven other names beginning with that letter five are represented by only one work each. Will Liszt be more fortunate?

## ORGANISTS AND CLERGY.

TO THE EDITOR OF "THE MUSICAL WORLD."

Sir: "Master Hugues" asks "why should it be the duty of the organist to please those in authority." The answer is simple:—Because whatever official position the organist may have given him in the future he has none at present beyond that which is vouchsafed him by his clergyman; therefore it is the organist's duty while retaining the post to consult and do his utmost to carry out his clergyman's wishes. If he neglect to do this he places himself in a false position, and must take the consequences. The clergyman, not the organist, is responsible for the musical character of the services. With regard to Master Hugues' other query, it is presumed that the clergy are more acquainted than organists with the *spiritual* needs of their congregations, and, therefore, that the former are in a better position than the latter to dictate the extent to which musical elaboration shall prevail in the services. A church is primarily, and above all other purposes, intended for prayer and praise, and the only right an organist has to be there at all is founded on the supposition that he can intensify religious solemnity and fervour. Every clergyman and organist is supposed to have one chief object in view, and this is not the *artistic*, but the *devotional* elevation of the congregation. It may be true that "not one clergyman in a hundred knows good music from bad,"—only musicians can make such distinctions, and even they do not always agree—but "as educated men" the clergy as a body well know what retards or develops devotional feelings. Master Hugues argues from the organ stool with his back turned to everything else but his instrument. His enthusiasm for art is commendable: less so his ignorance of its proper sphere in church.

Yours truly,  
THE WRITER OF THE PARAGRAPH.

## CHELTHENHAM MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

TUESDAY NIGHT.

The second of the triennial Festivals is now in progress at the Winter Garden. As regards its duration and the number of works to be produced, it is on a more ambitious scale than its predecessor. Beginning on Monday with a rehearsal, it has been arranged to last till Friday, when it will be brought to a close by a *Conversazione* and Chamber Concert. The works chosen for Tuesday and Wednesday evenings and Thursday afternoon respectively are "The Creation" (Part I.), Dvřák's "Stabat Mater," "The Repentance of Nineveh," and "The Messiah," in addition to a number of smaller pieces to follow Dr. Bridge's oratorio to-morrow. It will be seen that none but a really competent body could do justice to this programme, and such a body Monday's rehearsal and to-night's performance indicate the Cheltenham Festival Society and its coadjutors to be. The director is to be commended for his wisdom in placing before his patrons in one night two compositions so widely different as "The Creation" and "Stabat Mater"—one given to the world nearly a century ago, the other not yet a decade old. But, to take things in their right order, it should be said that the Festival was inaugurated by a somewhat spiritless rendering of "God Save the Queen." This was followed by Haydn's Oratorio, and here the choir showed the result of their careful training, a slight tendency on the part of the trebles to shrillness, particularly in the chorus "And the heavenly host," being the only serious fault. In a work so well known it is unnecessary to mention any numbers for special praise. It may, however, be said that Mr. Pierpoint in "Rolling in foaming billows" and Madame Nordica in "With verdure clad" gave perfect satisfaction, while the final chorus, "The heavens are telling," evoked the customary enthusiasm. The band was in all respects efficient, but considering how much is required of the organ in many numbers of this oratorio it would have been better had there been some larger and less harsh instrument than the one in use.

Of Mr. Carrington's performance of Beethoven's violin concerto it is possible to speak in high praise; but why, with ample resources available, were not the second and third movements given? Is it thought that a love of music and a reverence for the great works of the old masters will be engendered, when mutilated Haydn and emasculated Beethoven are considered good enough for an occasion of this importance? Granted that exigencies of time may have prevented the whole of "The Creation" from being given, the same excuse can scarcely be urged in behalf of the Concerto. It is to be feared that the real reason will be found in the fact that Cheltonians are not yet so musical that they can forego their "interval of fifteen minutes," their long-prevented chat, their opportunity to "splice the main brace." It was, too, unfortunate, since they are of such importance as giving a distinctive character to this radiant movement, that the four notes on the drum which form the opening of the Concerto were given so softly as to be well-nigh inaudible; probably quite so to those who occupied seats at the back of the building, and who must have been scarcely less than 200 feet from the orchestra.

It would be rash to predict that Dvřák's "Stabat Mater" will ever supplant Rossini's, which, among the many settings of Innocent III.'s beautiful hymn, has so long held the field; but there can be no question that it is growing in popular esteem. Its reception to-night, when it was given in Cheltenham for the first time, was most favourable; and well it might be, considering its many beauties and the really admirable way in which all the performers did their work. Throughout the long initial chorus the choir maintained the fresh and clear tone and the true balance of parts which are such encouraging features in this organisation. They were also very successful in the "Eia Mater, Fons amoris," and "Fac me vere tecum flere," in the latter of which Mr. Piercy sang the solo with much acceptance, his voice, however, being a little weak for so large a hall. It is probably the false accent occasionally thrown on the words by the composer which necessitates the singing of "Quis non posset contristari?" for "Quis posset non contristari?"—a transposition of the negative which considerably lessens its force. Mr. Pierpoint's rendering of "Fac ut ardeat cor meum" was effective, and the three quartets in which he was associated with Mesdames Nordica and Hope Glenn and Mr. Piercy were finely sung.

WEDNESDAY NIGHT.

An audience smaller than that of last night listened this evening with evident pleasure to the second performance of the Gresham Professor's new oratorio. This composition was so ably reviewed on the occasion of its

first production at Worcester, just seven weeks since, that it were superfluous to enter into great detail here. "The Repentance of Nineveh" leaves upon the hearer's mind the impression of a scholarly work, dramatically arranged, and constructed in strict accordance with all the rules which should be observed in compositions of this order. The music is always tasteful, frequently melodious, and not seldom beautiful, while it is often possible to admire the ingenuity of the fugal and contrapuntal scoring, and the method in which the various themes are introduced and blended, thus giving continuity to the numbers. But it cannot be said that the oratorio as a whole is impressive, and it is the lack of this quality which will tell most surely against its permanent success. Dr. Bridge, who himself conducted, had every reason to be satisfied with the performance, as well as with the cordiality of the reception of his work by audience and artists alike. It is difficult to particularize where so much is good: it will, perhaps, suffice to mention that Miss Emily Davies, Madame Hope Glenn, Mr. McKay, and Mr. Brereton were the soloists, and that of the choral numbers those in Part II. were most successful.

Notice of the remainder of this evening's programme must be deferred until next week.

### SEÑOR ALBENIZ.

Señor Albeniz's admirers—and they are many—will probably be surprised to learn that their favourite is by no means so old a man as his achievements might lead them to imagine. He was born—the interesting event took place at Campredon, in Catalonia—on May 29, 1861: but he has, nevertheless, had time to play himself into a very enviable position of popularity, to say nothing of having written 202 compositions. Of these more anon. For the moment it is necessary to remark that Señor Albeniz started life as an infant phenomenon, or something very like it, for commencing to study at the age of three years and a half, he progressed so quickly that when only seven he was sent to Paris to study under Marmontel. Shortly after his return a year later his family removed to Madrid, where the boy immediately began to play in public, appearing at many concerts. By and by—he is at this time eleven and a half—he left his home and went to Cadiz, where he gave more concerts. Thinking his wings strong enough for a farther flight, he conceived and actually executed the idea of a tour in America. Unaided by any other artists the boy gave many concerts, at which, in addition to playing stock classical pieces, he was accustomed to improvise on themes given by the audience. His courage was rewarded by success; but on coming to Cuba he was taken in charge again by his father, then occupying an official position at Santiago. Ultimately, at the age of fourteen, he was sent to study at Leipsic with Reinecke and Jadassohn, three years at the Brussels Conservatoire with Gevaert and Brassin, and six months with Liszt at Rome completed his education, in the course of which he had carried off not a few academic honours. It should be said that his father had recalled him from Leipsic, not wishing him at this time to pursue music as a profession. In Madrid, however, he was introduced to the Queen by Count Morphi, and by her kindness sent to Brussels. On leaving Liszt Señor Albeniz again undertook a long American tour. On his return he was appointed Court pianist to the Queen of Spain. This carries his history to the spring of last year, when, having obtained leave of absence, he proceeded to give concerts in Paris and afterwards in London. With what warmth he has been received amongst us at a time when the standard of pianism is higher than ever before is in the memory of every one, and need not be emphasized. It would be equally superfluous to speak of his merits as a pianist and composer; those who have heard him are acquainted with them, and those who have not may be advised to go to the concerts which he will give in St. James's Hall on Nov. 7 and 21. At both of these some of his own compositions will be played. The two hundred works mentioned include two concertos, two symphonies, two orchestral suites, twelve sonatas, and two of *dans comiques*. He is at the present moment engaged upon a work of the latter kind in conjunction with Mr. Sutherland Edwards.

Mr. Daniel Mayer hears that the subscription for Madame Patti's concerts in Russia is phenomenal. Nearly all the seats are already sold out.

## The Dramatic World.

### "CLEOPATRE."—"DIVORCONS."

LONDON, WEDNESDAY, 29TH OCTOBER, 1890.

MY DEAR MR. FIELDMOUSE,—

Last Wednesday I asked you a question, and Wednesday night brought its answer, which was emphasized and driven home on Monday. "Where," I asked you, "Are these simple, almost plotless plays, much talked of by the melancholy Ibsenites?" And M. Sardou popped up that acute, feminine head of his, and answered "Here."

This was very obliging of the great author, and his reply was really very much to the point. I need not say that M. Sardou is by no means the coming man for whom critics of the new school are keeping so sharp a look out; there is no dramatist more hated by your literary playgoer—what Scribe was to Heine is the author of "Nos Intimes" to Mr. Brander Matthews. But no one would deny the consummate cleverness of Sardou, nor his determination to be in the fashion of the time; and when we find such a man on the side of the simple plot we may be quite sure that that side is uppermost.

No one could more artfully complicate his stories; when complication was the order of the day; there is no work of Scribe's more elaborate than the "Pattes de Mouche," there is nothing cleverer than the blending of a melodrama and a comedy in "Nos Bons Villageois," and half a dozen others of Sardou's earlier plays, there is no complex drama more strongly knit than his magnificent "Patrie." It is great work, in its way, all of this; and when its author deliberately changes his plan, and gives us plays whose story might be written in a dozen lines, we may be quite sure that the times are moving with him—that the old order is changing, giving place to new. Nor would it be unimportant to note that these later plays are just as successful as were the early ones, except that we may assume this from the mere fact that M. Sardou keeps to his new style. If it were a failure, be sure that he would drop it as quickly as he dropped the didactic and moral drama when "Daniel Rochat" drew a blank at the Français.

The fact that Sardou's later plays are, almost always, *the history of one person only* has a different explanation—which is simply that they were written for a "star" actress, Sarah Bernhardt or Chaumont; but this fact also makes for simplicity. Nothing could be more bare than the biography of Cleopatra which fills the five acts of his latest play; but "Divorçons," written ten years ago, shows that he had even then learnt perfectly the lesson that, in comedy as in tragedy, you need not be complex to be interesting.

In the three acts of "Divorçons" there is absolutely less plot than in the famous old comedietta "Brutus lache César" (called in English "Delicate Ground"), on which it is doubtless founded. The three characters—wife, husband, lover—fill these three acts completely, with no need of a single other creature, except the servants and police necessary to the plot, and a kind of chorus which is provided purely to occupy the first quarter of an hour and allow the fashionable people to come in late without missing the story. So is it in "Cléopâtre;" from end to end we learn nothing of anybody—not one word of his character or his concerns in life—except so far as it affects the hero or the heroine. Never were such unselfish people as these minor personages of M. Sardou's creating; they speak and think no word of their own affairs, they are only characters in



SEÑOR ALBENIZ.

From a photograph by ELLIOTT and FRY.



some one else's dream, who fade into nothing when he wakes but obligingly pretend to think and breathe while his vision lasts.

And the hero and heroine themselves stand alone in space, with emptiness before them and after. We are not bored with long expositions of their previous history—neither the heavy explanatory speeches of Racine and Scribe, nor the constant "some twenty years ago" of Ibsen, need be feared by the audiences who sit under Sardou. Indeed, he never bores you; and I suppose he reckons upon the individuality of the great actress or two for whom only he now writes to tell all that is needed of the character—and so imply all that is needed of the story—of his protagonist, the personage who fills practically every scene all through his play. Beyond this, the character-drawing in his later pieces is conspicuous by its absence; even in the ten-year old "Divorçons," which is all but a comedy of character, there is not a touch of individuality—they are precisely the average Parisian middle-aged husband, the average Parisian wife, the average lover, necessary third member of the Parisian group. I don't think there is any mention of the business of Des Prunelles or of Adhémar, nor any hint as to the special tastes or habits of either. Perhaps we gather that Des Prunelles, the husband, was rather a shrewd fellow, while the actor who plays Adhémar is instructed to make him a bit of a fool; but that is all. As for Cyprienne, as played by Madame Chaumont, it is very clear what kind of person she is; but the author has also made her say, almost in so many words, that she is just the ordinary *Parisienne* married from her boarding school.

To anyone who had never before seen a play of Sardou's, his "Cléopâtre" might indeed seem the most marked exception to this rule—the most conscientious effort to realise the serpent-queen of Egypt, unreasoning, jealous, cunning, amorous. But, unfortunately, "we know that woman"—(how that phrase of Messrs. Labiche and Grunty has taken root among us!)—"She comes from Sardou." Last year she was called La Tosca, the year before Théodora; always she travels over the world, sleeping in her coffin, and making millions of francs, dollars, and pounds sterling, in company with one Madame Bernhardt.

Looking back upon this work—the serious work, not the comic, which is capital for its moment and needs not to be looked back upon—one can't but realise how thin it is, how tricky, false and barren. I read the other night "Antony and Cleopatra" once again—it is, I admit, entirely ridiculous to compare Shakespeare and Sardou, but here the comparison is forced upon us. These silly, vicious, vapouring people of the modern Frenchman—even when we see them embodied on the stage by men and women (and one of these a Bernhardt) they do not live like that Cleopatra, that Antony, that Enobarbus, there on the printed page. There is perhaps no vigour, no pathos, no character-full breathing life, like that which atones in the mature Shakespeare—the Shakespeare nearing fifty—for the laboured style, pedantic except in the finest flashes, and the lack of that free, flowing story, left behind with the unbroken rhythms of his youth. One line of the dying Queen—

As sweet as balm, as soft as air, as gentle—

outweighs a wilderness of Sardous.

Yet one must notice, as a virtue of the younger dramatist, the clearer plot, better because less involved, though erring on the side of poverty; and it is not permitted to a faithful chronicler nowadays to omit all mention of gorgeous scenery, splendid and scanty dresses, or—the *danse du ventre*.

Of quite another matter, yet more germane to our English stage-history of the week, I will take occasion to write "anon": this is the acting of Chaumont and her comrades, and the stage manage-

ment of "Divorçons" (all directly inspired by M. Sardou), with their unlikeness to the productions of our stage.

Of the morality of the said play, expect not one word from your discreet  
MUS IN URBE.

## THE DRAMATISTS.

### LIII.—CORNEILLE.

The criticism of to-day is honourably distinguished from that of days past by its lack of deference to authority. We no longer take a law for granted because it was laid down by Aristotle: holding that Nature alone has any business to lay down laws, and that in matters of art she is very chary in doing so.

On the other hand, it needs hardly to be said that not even the youngest of us should flatly contradict Aristotle, or any other authority of real weight, without thoroughly examining his facts and reasons and our own. In a debate between Aristotle and Mr. Smith of London, the presumption at starting is no doubt in favour of the Greek.

And, if Mr. Smith be minded to attack the French "classical" school, he has a greater than Aristotle against him: he has the authority of two centuries of the French people, who not only by the voice of their greatest critics but by their own individual acclamations have shown that Corneille and Racine knew how to win the permanent and hearty love which is never given to the undeserving. To the critics of an age no very great respect, perhaps, is due: they are seldom the first to discover merit, and the art of finding fault is a very easy one. But when a nation—and above all a nation so brilliant and acute as the French—will go for two hundred years to see a play, and will be frantic with enthusiasm whenever a really great actor or actress does justice to it, there must assuredly be merit in that play, entirely though the critics and public of other lands may fail to see it.

This admission seemed necessary before a confession of the heartiest agreement with the attacks of Schlegel and many later critics upon the school called classical in France. By dint of careful scrutiny an Englishman may satisfy himself that there is merit in Corneille; but the idea is one that would never have occurred to him spontaneously. But the faults of Corneille, of Racine, of Voltaire—they *sautent aux yeux*; nor is there any famous school of tragedy which is so apt to seem ridiculous to the irreverent.

Schlegel accounts for its tameness, for the dread of ridicule which is more likely than anything else to make an art ridiculous, by the time at which French tragedy was born. "Their language" (he says) "was at this time first cultivated, from an indescribable waste of tastelessness and barbarity, while the harmonious diction of the Italian and Spanish poetry, which had long before developed itself in the most beautiful luxuriance, was rapidly degenerating. Hence we are not to be astonished if the French lay such stress on negative excellences, and so carefully endeavour to avoid everything like impropriety, and that from dread of relapse into rudeness this has ever been the general object of their critical labours."

Corneille's earliest predecessors were less than a generation before him: their careers overlapped, like those of Marlowe and Shakespeare. But there was by no means a Marlowe among them; it is only historically that the works of Jodelle, of Hardy, and of Rotrou are now of interest. The "Cleopatra" and the "Dido" of Jodelle established the classical form in France—following it indeed more closely than their successors, in that they preserved the chorus, which had disappeared by the time of Corneille.

Hardy, the writer of six hundred pastorals, tragedies, and tragi-comedies, produced his masterpiece, "Marianne," in 1610, four years after the birth of Corneille; and Rotrou—a writer of vigorous and dramatic verse, the nearest approach to a Marlowe to Corneille's Shakespeare—though he began as a poet in 1628, did not write his best play, "Wenceslas," till 1647, when Corneille had made his name and founded his school.

The honours of French tragedy thus belong almost entirely to Corneille. He made it what it is, and he has had—in the opinion of most French critics—but one serious rival: Racine, whose name is always placed with, and by his countrymen almost always after, his own. "In our eyes," says M. Cousin, "Æschylus, Sophocles, and Euripides together do not balance Corneille alone."

The poet's life was so simple that a dozen lines will more than tell it. The

son of an advocate of Normandy, he studied with the Jesuits at Rouen, failed at the bar, and for the rest of his life was a man of letters only: absorbed in his vocation, entirely unpretending and gentle, a good husband and father, and above all a good brother—he and his brother Thomas (also a tragic poet) lived in the same house, married sisters, and were never parted. He was the *doyen* of the Académie Française when, in 1684, he died—poor, neglected, almost forgotten.

His masterpieces were the "Cid"—his first great play—"Horace" and "Cinna," and his spirited and famous comedy "Le Menteur." His later tragedies fell off, and ill sustained his rivalry with the young Racine.

What is the merit of these works which have so profoundly influenced the form of European drama from their own day to the present, whose structure was essentially that of the inventive Scribe, and is even reflected in the early work of Ibsen? Merit there must be; though much of it is hardly more than the absence of faults which shock the countrymen of Shakespeare and Carlyle much less than those of Molière and of Boileau.

In the first place everything is neatly and methodically designed: there is a regular plan, constructed in accordance with certain rules, and constantly followed. Given the starting-point and the rules, the entire development of the story is logical—though it may be very silly. There is also always a moral—a thing much loved of your immoral Frenchman!

And—here is the great advantage over Shakespeare—Corneille, Racine, Voltaire, and all their school are always absolutely clear. The Browningesque language which makes Shakespeare's later plays ineffective on the stage, and stiff reading in the study, has no counterpart in French tragedy. The meaning of Corneille's most forced and unnatural speeches is never for a moment in doubt; and for this he has, and deserves, his reward.

On the other hand, the whole scheme of such a play as "Le Cid" is, to most critics who are not French classicists, so artificial as to be entirely uninteresting. The "unities," of which poor Aristotle is made to bear the blame, are preserved with a logic which alone would make any stage-story preposterous. The rhetorical monotony of the style is as far removed from Shakespeare and Æschylus as it is from nature. Finally, and most fatally, it was Corneille and his school who impressed upon the world's dramatists the belief—from which they have by no means recovered—that no play is complete without a love-story: and, with the French tragedians, a love-story generally of amazing silliness. But more of these matters when we speak of Racine.

#### NOTES AND NEWS.

The *matinée* season opened merrily on Tuesday with an audience in the best of humours, which behaved with amazing generosity to Mr. Charles Hannan's "new and original" play, "Monsieur Moulon." Mr. Hannan—or rather his manager, Mr. Arthur Deakin—showed great wisdom in making his *matinée* the first in October, rather than the last in July. With a tired, hot, *blasé* July audience the fate of that play would have been a thing to be remembered; as it was, the whole afternoon may conveniently be forgotten without delay. This last production at the Shaftesbury is indeed a terribly crude affair—obviously a bold adaptation of some French novel by an author entirely ignorant of the stage. Miss Alma Murray, Miss Vane, Miss Dairolles, Mr. Luigi Lablache, Mr. Charles Sugden, and other good actors struggled manfully against their fate; but the only real relief of the afternoon was found in the hearty laughter which greeted every entrance of a tall and melancholy footman. He came on with a kind of jaunty gloom—a novelty unheard of till last Tuesday—and had a magnificently British "Mongshure" which brought down the house every time.

Mr. Buchanan is in the thick of a controversy again, and no doubt perfectly happy. This time it is about Miss Wallis (and that question she asked of a too unanimous audience) and the "Sixth Commandment"—which, he declares, was played practically in its original state on that memorable Saturday, and has been altered since that date without his consent. As Mr. John Coleman's action (in the matter of "The English Rose") is still pending, and as Mr. Buchanan has doubtless half-a-dozen new plays—with controversies complete—just about to come out, he will be able to fill up his time comfortably till his new review comes out: that magazine written "by critics for critics," which will doubtless in two months obtain an unprecedented circulation—among critics.

One of the alterations in "The Sixth Commandment" certainly seems

good, though it may lack the authorisation of Messrs. Buchanan and Dostoeffsky. This is the killing of Prince Sosimoff at the end of the play—a piece of poetical justice for which the virtuous gods were visibly thirsting on the first night.

Saturday in this week and Monday in the next are to see two interesting *premières*: those of Mr. Carton's "Sunlight and Shadow" at the Avenue and of Messrs. Stevenson and Henley's "Beau Austin" on the first of the Haymarket Mondays. The actors speak enthusiastically of Mr. Carton's play, and somehow the list of characters and the titles of the acts read well and promise an interesting story. "Beau Austin" is said to be very new, very unstaged, very well worth seeing—at all events to the select once-a-week audience to whom it is first to appeal.

The "Village Priest" is nearly over. "Called Back" is soon to begin—with an excellent cast, headed, of course, by the famous Macari.

Mr. Burnand has had a twinge—not of the gout this time, but of conscience; and the "Master of Ravenswood" is to go unburlesqued by him. So "Sweet Nancy" will remain alone in the Royalty playbill during the remainder of her career—not, we are sorry to hear, likely to be a very long one—unless indeed Mr. Buchanan should determine to put up Mr. Fred Leslie's parody of the Lyceum piece.

But, alas! Mr. Leslie is seriously ill—so ill that the American tour is to be abandoned. Our only consolation is that Miss Farren has (most unsympathetically) got well again, and is acting away in the provinces as vigorously as ever.

Prophetic paragraphs already hint that the next play at the Shaftesbury Theatre is to be the work of Mr. Malcolm Watson; but we are more prophetic than others, and may venture to hint that the coming drama is not to be Watson pure and simple. Another hand (so says mysterious rumour) has had a finger in the writing of this new play—indeed, if it writes in the ordinary fashion, two fingers and a thumb. And this hand is reported to be fair and managerial.

We do not, of course, profess actually to keep a prophet on the staff of "THE MUSICAL WORLD," leaving such luxuries to the sporting prints (and the money market reports). Yet we should like to draw the attention of our readers to a few lines in last week's paper and a letter signed "W. A." in this week's "World." "Mr. Archer," we said, "is a terrible man for a rival critic to meet about meal-time." We think that Mr. Justin H. McCarthy is now inclined to agree with us.

On Thursday of this week M. Georges Lefevre—a favourite poet of the Parisian *salons*—produced an adaptation of Shakespeare's "Romeo and Juliet" at the Odéon. He has taken few liberties with Shakespeare's tragedy; his chief alterations are the introduction of a marriage-scene—"Between who?" as Hamlet ungrammatically remarks—at the end of the first act and the compression of the play into ten scenes.

#### MUSICAL FESTIVAL AT HOVINGHAM, YORKS.

(FROM OUR SPECIAL CORRESPONDENT.)

Few places would appear to be less likely to boast of a "Musical Festival" than the little hamlet of Hovingham, whose very name is probably unknown to the majority of the readers of "THE MUSICAL WORLD;" yet this village, picturesquely situated in the valley of the Rye, about midway between York and Scarborough, was on the 22nd and 23rd of last month the scene of a Festival which deserves notice by reason of the interest of its programme as well as the excellence of the performances. What would at first sight appear to be an abnormal state of musical activity in one of the most unpromising of localities is, however, explained by the fact that in the spacious Riding School belonging to Sir William Worsley, Hovingham possesses the place, and in Canon T. P. Hudson, rector of the neighbouring parish of Gilling and one of the ablest amateur musicians in the North of England, the man fitted for an occasion of this kind. The difficulty of the task which Canon Hudson and his coadjutors set themselves may be imagined when we mention that the programmes of the three concerts of which the Festival consisted included, in addition to many minor compositions, Dr. Parry's Birmingham oratorio, "Judith," Mendelssohn's "Elijah," Beethoven's C minor Symphony, and a new work for chorus and orchestra

composed expressly for the event by Miss Alexander Thomson, daughter of the Archbishop of York, and a pupil of Dr. Naylor, the organist of York Cathedral. The principal vocalists were Miss Anna Williams, Miss Marian McKenzie, Miss Mary Munro, Messrs. Edwin Houghton, Frangeon-Davies, and Benjamin Grove; a capital band of between forty and fifty performers, including many eminent London players, and with Mr. Rendle as leader, had been engaged; and a chorus of about eighty voices was mustered from all parts of the county to take part in the important choral works selected for performance. The difficulty of training a chorus the members of which are spread over so wide an area that full rehearsals are impracticable until the very day of the Festival is sufficiently obvious; and the uniform success which attended the efforts of the chorus on this occasion, even in the unfamiliar and difficult music of "Judith," speaks volumes for their intelligence and attention as well as for the unflagging energy of Canon Hudson, their trainer and conductor, and the number and thoroughness of the sectional rehearsals which brought about so satisfactory and, we may add, so surprising a result. Instead of entering upon a detailed description of the performances, which were throughout most creditable to all concerned, we will confine ourselves to two matters which seemed to us the most interesting features of the event. The first of these is, of course, the "novelty" of the Festival, Miss Thomson's setting of Campbell's familiar ode, "The Battle of the Baltic." This is but a short work, taking some ten minutes in performance, but is long enough to give ample opportunities to the composer for variety of treatment. It begins with thirty-two bars of orchestral introduction, of which the first subject is a vigorous and energetic theme, and the second a suave melody allotted to the wood-wind and horns. The first subject having been resumed, the chorus enter, singing the opening lines to music of a bold and martial character. At the beginning of the following stanza this changes to more *cantabile* strains, and at the oft-quoted words, "There was silence deep as death," the horn is heard with an appropriately weird and foreboding effect. The more energetic style is resumed with the next stanza, and the music becomes more and more breathless and exciting, and passes through some effective enharmonic changes as the scene of the battle is described. The stanza beginning "Out spoke the Victor then" is sung chiefly in recitative style, the basses first, and then the tenors and contraltos in succession; and this leads to a passage ("Then Denmark blessed our Chief") set for the voices alone, in "solid" harmony, and forming an excellent contrast to what has gone before. A passage in which the brass is prominent leads to the concluding section of the "Ode" beginning with the words, "And yet amidst that joy," in which the themes previously heard are cleverly combined, and the work ends very effectively and poetically with a gradual *diminuendo* to the line, "Soft sigh the winds of heaven o'er their grave." If we say that Miss Thomson's composition "sincerely flatters" Professor Stanford's well-known setting of a not dissimilar subject it must not be inferred that she is guilty of plagiarism, conscious or unconscious, but only that she has done as all young composers have done before her, chosen the best model available, and formed her composition upon its lines. At any rate "The Battle of the Baltic" shows earnestness of purpose, a gift for melody, and a considerable degree of musicianship, and is a work which promises well for the future of its composer.

The other matter which seemed to us worthy of special notice was the singing of Mr. Frangeon-Davies in the title-role of "Elijah," in which he appeared on this occasion for the first time. Mr. Davies's rendering of the part of the "herald" in recent performances of "Lohengrin" at Covent Garden won the cordial approval of all musicians who heard it, so that his distinct success in one of the greatest parts in the whole range of oratorio will hardly be a matter for surprise. Mr. Davies's reading, for a reading it deserves to be termed, was throughout marked by a high degree of intelligence. He was perhaps more successful in the pathetic and prayerful utterances of the prophet than in his fiery denunciations, and he showed an occasional tendency to linger over the recitatives; but these faults, if faults they could be deemed, were of small weight when compared with the purity of intonation, clearness of enunciation, dramatic power, and artistic restraint which characterised his performance as a whole. So genuine an artist as Mr. Davies is something of a *rara avis* among vocalists, and our experience of his "Elijah" will make us follow his career with interest.

A person who is not acquainted with the latest works in literature is consequently devoid of culture. Oh, that in music we were equally advanced!

—R. Schumann.

## BRISTOL MUSICAL FESTIVAL.

Performances of the "Elijah," Dr. Parry's "Judith," and the "Golden Legend" were the principal features of the concluding days of the Bristol Festival. With Sir Charles Hallé as conductor, and with such thoroughly competent soloists as those named last week, the general merits of the renderings of such works as these may be assumed without argument or proof. It is of the chorus only that it is necessary to speak; and even here the task is simplified and shortened by the fact that there is really nothing by way of adverse criticism to be advanced. As the week went on the chorus improved, having been in excellent form to start with. Dr. Parry's work, for instance—which, by the way, was much better attended than had been expected, the Bristol amateurs having at last awakened to the fact that "Judith" is a work deserving the most respectful attention—was given, as far as the chorus was concerned, almost faultlessly. And even warmer eulogy is demanded for the manner in which the choral numbers in Sir Arthur Sullivan's popular cantata were rendered, the fugal epilogue being, as a single example, given with most commendable clearness and spirit. The Western Festivals are not likely to degenerate so long as Sir Charles Hallé, or any other future conductor, has such excellent material. For it should be remembered, after all, that the chorus at a provincial festival is the only really local constituent of the whole; and however good may be the imported soloists and band it is the chorus which testifies most plainly to the condition of musical ability in the district.

It has been indicated that there was nothing but a word of general praise to be said of the soloists. It would be unfair, however, not to acknowledge particular merit in one or two cases. Thus Miss Macintyre, who sang the "Judith" music for the first time, achieved a conspicuous success, delivering her solos with the greatest dramatic power. Miss Hilda Wilson, as the Queen, did no little to enhance her already high reputation. As for Madame Albani and Mr. Lloyd, it is really true to say that in the "Golden Legend" they sang better than ever before. Mr. Pierpoint, who sang the music of Lucifer, discharged his not too easy task with power.

## MUSIC AND THE DRAMA IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

We have just passed through an eventful week of musical and dramatic entertainments. All good things by some strange coincidence clashed together, and an outsider must have come to the conclusion that the metropolis of the Midlands is a London *en miniature*. But with us in Birmingham we may say—*Ubi mel ibi apes*—and if good things are provided due patronage is forthcoming. Last week, for instance, the Carl Rosa Opera Company played to crowded houses nightly. Mr. George Grossmith on Wednesday and Thursday filled to overflowing the Masonic Hall. On Friday Sarasate and Madame Berthe Marx gave a violin and pianoforte recital at the Town Hall. At the Grand Theatre that accomplished actor Hermann Vezin and his company played in a round of Shakesperian plays. At the Prince of Wales' Theatre the popular drama "A Man's Shadow," founded on the French play "Roger la Honte," attracted the popular parts of the house. To this list we have to add the usual music hall entertainments and cheap popular Town Hall concerts, and not least of all a magnificent performance of Mendelssohn's "Loreley" and Sir Arthur Sullivan's "Golden Legend," given at the Town Hall by the Birmingham Festival Choral Society, with full band, chorus, orchestra, and organ, numbering 450 performers, and the following principal vocalists, Madame Lillian Nordica, Miss Dews, Mr. Henry Piercy, Mr. H. A. Sims (a local basso), and Mr. Brereton. The Carl Rosa Opera Company have not visited Birmingham for two years, and their advent has been looked upon with special interest, inasmuch as their present *répertoire* included several operas never given here before, viz.: "L'Etoile du Nord" (Meyerbeer), "Romeo and Juliette" (Gounod), "Thorgrim" (Cowen). The finest performance during the week was undoubtedly that of "Romeo and Juliette," with Mademoiselle Zélie de Lussan as Juliette and Mr. Barton McGuckin as Romeo. Not only as an actress, but also as an admirable operatic singer endowed with a sympathetic and rich voice, Miss de Lussan created a marked impression. Of her Juliette we can only say that histrionically and vocally it was the best performance during the week.

Madame Georgina Burns played during the week Catherine ("L'Etoile du Nord") and Marguerite ("Faust"). On Friday Mr. Fred Cowen came to the Theatre Royal to conduct his new opera, "Thorgim," which was admirably performed under his bâton. It is too early to say whether the work will be very popular, for the action and situations are too lugubrious, although the music is masterly and musicianly in the extreme. We are pleased to state that the Birmingham Festival Choral Society's Ballot this year has been in distinct advance of the last few seasons, and their opening concert on Thursday somewhat redeemed their old traditions and reminded us of days gone by when it was difficult to gain admission and seats were at a premium. The admirable performances of the "Golden Legend" and the "Loreley" were most creditable to the old conductor of the society, Mr. Stockley, who worked hard to make it a success. Madame Nordica was in superb voice, and sang with an amount of spontaneity and enthusiasm which fairly electrified the audience. Senor Sarasate's concert was a musicianly treat of the highest order. How he plays Mendelssohn's Concerto the musical world knows very well. Madame Berthe Marx at once established her reputation here as a gifted pianist. Her touch is vigorous and delicate as the occasion demands, her technique unerring and finished.

### CONCERT AUDIENCES.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR: Resuming the thread of my last week's letter, I would like primarily to call attention to the opportunity which every concert affords for imparting artistic instruction. Doubtless we owe much to the multiplication of music primers and the increased circulation of musical literature, but practically such works appeal only to the music-lover, and the origin of his passion, like his knowledge and opinions, is mostly traceable to the concert-room.

Now the prevalent idea, especially amongst musicians, is that public taste can only be raised by the constant performance of classical works. This is a mistake. You can only elevate a man's mind by appealing to the intellectual side of his faculties, and his advancement will be in proportion to his comprehension of new matter. Therefore, however intellectual a musical work may be, it will exercise little educational influence if it be not understood. Two things are necessary before you can teach with satisfactory results—you must have an approximate idea of the acquirements of your pupil, and you must be thorough master of your subject. These facts are so obvious that their mention would need an apology were they not so frequently overlooked by musicians. Healthy ambition is a good thing, and the performance of works of classic character and profundity is a good thing also, but both may result in disaster if introduced at untimely seasons and before unsympathetic audiences.

Musicians, like parents, apparently often forget their own young days, to the consequent detriment to the "young idea." If, instead of performing that which they now admire but imperfectly understand, they would more often play those works which formerly were their greatest delight, and which they now thoroughly comprehend, audiences would receive greater edification, and less lamentation would be heard in the second ranks of the profession over the unremunerative results of concert giving.

From time to time musicians whose enthusiasm for art exceeds their discretion start "classical concerts" in the suburbs of London. They are rarely successful, because the works performed are either "over the heads" of the audience, or because they could only be adequately performed by artists of the first rank. Complete mastery over technical difficulties is not alone sufficient to insure the successful performance of truly great works: there must also be the mental "grip," the comprehension of the inner meaning and spirit of every phrase, and an intuitive sympathy with the composer, without which such works are little better than incomprehensible puzzles to the ordinary listener. The composer and truly great performer have each one attribute in common, viz., a highly-developed sympathetic sensitiveness which enables them to merge their own individuality in that of others. It is the work of the composer to produce, of the performer to echo. But just as in nature there are few places where a perfect echo exists, so there are comparatively few performers who are able to faithfully reproduce the composer's expressions.

The less a man knows of the technicalities of an art the more he judges it by its spirit, i.e., by the effect it has on himself individually. His

verdict on any of its productions may be summed up in the word "like" or "dislike." The majority of an audience judges by the spirit and pays little regard to the letter. And who can blame them? An audience is often accused of applauding most the item which is of the least artistic value, but consideration will generally show that this was the *best performed* piece of the concert. It may be vulgar, tricky—what you will—but so much sympathy with its spirit and mastery of its detail is shown in its rendering that the performance is well nigh perfect. Naturally, when works are given which call for more serious consideration the same excellence of performance is expected, and when this is not forthcoming the audience attribute their want of interest to the nature of the work, and hence many a really fine composition gets the character of being "dry." More harm has been done to the progress of high-class music by its bad performance than by its non-performance.

On the other hand when the truly fine performance of a masterly and profound composition is followed by loud applause, musicians are apt to flatter themselves that this has been called forth by appreciation of the artistic greatness of the work, whereas the majority are only applauding the display of technical skill it has called forth and the phenomenal ability of the executants. That this is no exaggeration will be apparent on consideration of that which is necessary for the due appreciation of a musical masterpiece. The majority of such works, especially those of recent date, appeal chiefly to the intellectual side of the faculties; they endeavour to portray the inner workings of the mind, the growth and development of ideas, the effects of one emotion on another, in short may in many instances be fairly termed psychical studies, and hence can only be comprehended in their entirety by the musically cultured. To fully appreciate and enjoy such music the listener must possess some knowledge of the technicalities of the art; in many cases intimate acquaintance with the score or knowledge of its poetical basis is necessary, while the taste for such compositions can only be acquired by attendance for several years at leading London concerts.

Now analyse an ordinary concert audience, one, that is, which is not the result of a series of concerts of specified type. No one supposes that all assembled are there from purely love of music: probably fully one-half have come in obedience to social laws. The moral obligation to patronise vocalists and instrumentalists who have performed gratis at "At homes," sympathy with young or unfortunate artists, the desire to hear the Rubinstein or Sims Reeves of the season, and the numbers of tickets given away by the performers to secure a large attendance—all these and many other influences in which actual regard for music has little or no part combine to fill our concert rooms. It may, therefore, be fairly contended that on an average half of every audience is musically uncultured, and possess little sympathy with the refinements of the art. This portion, knowing nothing of the construction or language of music, will be chiefly affected by its rhythm, and next by the tone produced. This is exemplified in every concert room. The gavotte and march gain more adherents than the most beautiful melodies. Melody, indeed, however beautiful and expressive, which does not enforce strongly-marked metrical accent only appeals successfully to the musically cultured; it becomes popular in proportion as it enforces regular rhythm. As civilization advances composers rely less and less on metrical accent, and so the forms of their melodies are less governed by regularity of rhythmic division. To say that a truly great work lacks tune is an admission of musical ignorance.

Of the remaining portion of the audience one-third may be entitled to be called musicians, and the other two-thirds may possess more or less general musical knowledge, and have been attracted to the concert solely by the music. This latter class deserves attention because it exercises a powerful influence on public taste. Not being recognised as musicians, their assurance of the enjoyment to be derived from any work will be the more readily believed by the musically ignorant. This seeming paradox is due to the greater sympathy which exists between the ignorant and half-cultured than between ignorant and accomplished musician. The musically uncultured mind reasonably argues that it is more likely to be able to enjoy that which pleases the ordinary lover of music than that which excites the enthusiasm of the finished musician, and therefore is more inclined to patronise that which is recommended and lauded by the less refined and advanced. The capacities and requirements of these latter should employ the attention of every concert-giver, for not only are they the most susceptible to education, but on their verdict will largely depend future attendances.

It is easy to give a concert, but it is difficult to know beforehand what will please the audience. There is, however, one abominable

practice which may be said to please no one, viz., commencing a miscellaneous programme by a sonata or other work in classical form. Such a practice is an insult alike to composer, performer, and audience: to the composer in converting his work into a mere accompaniment to tramping feet and rustling gowns: to the performer in asking him to exercise his highest attainments at a time when it is well known they cannot be properly appreciated: and to the audience in placing a work of intellectual character in a position which assumes that such a work will have no interest for them. Moreover this custom is an artistic mistake: such works should obviously be led up to, they should occupy a central position in the programme, that they may display their beauties to an audience duly prepared to appreciate them. If it is thought classical excerpts are not likely to possess interest for an audience, in the name of all that is honest omit them, and for the sake of those who have respect for art give up the senseless practice of placing the name of a revered composer in the least-esteemed position of the programme.

By judicious arrangement of pieces very much may be done to insure the acceptance of superior music. When the mind has been induced to assume a contemplative mood, and been gradually led to note and admire refined modes of expression, it will often enjoy a work which if presented earlier in the programme it would have failed to appreciate or possibly have rejected. But the greatest responsibility lies on performers. Musical criticism, which now appears in almost every daily and weekly journal, no doubt helps to form the musical taste of the day, and might exercise much greater influence were critics to more fully realise that their office is to instruct as well as criticise and describe. But the most eloquent and musically accomplished (and there are comparatively few critics who are either) do not possess half the influential power of the virtuoso. One proof of this is seen in the musical fashions and mannerisms which from time to time prevail in our drawing-rooms—echoes of inartistic practices in our concert-rooms. Many evils result from performances of ambitious but incompetent executants, but they exercise far less pernicious influence than do gifted artists who to secure the ephemeral applause of the crowd pander to vulgar tastes.

It has been shown that all who listen to music expect to hear suggestions of emotions of greater delicacy and intensity than those experienced in ordinary life, and that music will educate and refine in proportion as this expectation is judiciously satisfied. In other words, in music, as in all other arts, comprehension and appreciation are most rapidly effected by presenting to the pupil a phase of the art which is at the limit of his mental capacities. Below that standard delays progress; above, it confuses, produces distaste or wild and sentimental ideas in which the imagination runs riot. It has also been shown that the greatest educational influence is exercised by concerts and performers, and that public appreciation is not commensurate with the number of performances annually given. It follows, therefore, that greater consideration of the probable capacities of the music-lovers in an audience is necessary, and that more care should be exercised in the selection of works, both with regard to their suitability to the occasion and the possibility of their adequate performance.

Yours truly,

F. GILBERT WEBB.

### CONCERTS.

Madame Essipoff made a very welcome appearance at the Steinway Hall on Thursday afternoon of last week, following with a second concert in the same place on Wednesday evening. The programmes were well selected, affording the accomplished lady many opportunities for the display of her best qualities—and of some less praiseworthy. Thus the Beethoven Sonata in A flat had many good points, but its expression was occasionally jerky and spasmodic, the last movement being the best. On the other hand Brahms' variations on a theme by Handel were splendidly played—with the exception of the fugue at the end, which was not played at all. A Chopin mazurka was given with more sparkling brightness than we are accustomed to. The vocalist at the first concert was Mr. Franklin Clive, who, in excellent voice, sang Stanford's "La Belle Dame Sans Merci," Somervell's "Once at the Angelus," and Salvatore Rosa's "Vado ben Spesso," the latter being particularly well sung. At the second concert Madame Essipoff gave a fine reading of Schumann's Sonata in G minor,

The Greatest of all Pianofortes. THE STEINWAY PIANOFORTES. New York & London.  
The Greatest of all Pianofortes. THE STEINWAY PIANOFORTES. New York & London.  
The Greatest of all Pianofortes. THE STEINWAY PIANOFORTES. New York & London.

a very expressive and sympathetic one of Field's Nocturne, and a very vigorous one of a Liszt rhapsody. The vocalist on this occasion was Miss Otta Brony, whose high flexible voice and tasteful expression gave due effect to songs by Godard and Massenet.

M. Paderewski's performance of the "Appassionata" was by far the most interesting feature of last Saturday's Popular Concert. The features of the Polish pianist's playing are by this time too familiar to need emphasis, and it is only necessary to mention the salient points of this particular reading. It may be said at once that it was highly intelligent and striking; even dramatic—though perhaps theatrical might be a better word—but it was to some extent injured by the efforts of the virtuoso to get the upper hand of artist. It was, at the best, a reading to be remembered and considered. The concert opened with Mendelssohn's Quartett in A minor—extremely well played—and finished with a performance of Brahms' Quartett in A major, which was quite ideally perfect. Miss Liza Lehmann sang, with her accustomed grace and charm, songs by Arne and Thomé.

M. Paderewski appeared again on Monday, when his solos were Haydn's Theme and Variations in F minor and Chopin's C sharp minor Scherzo. Of these, curiously enough, the first was better played than the second, being given an almost perfect rendering, though the second fell but little short of the same standard of perfection—for all the world knows with what mastery the young pianist plays his compatriot's music. An encore was inevitable, and the addition of Chopin's A flat Valse scarcely less so. Beethoven's Quartet in C major was accorded a slightly tame reading, and Schubert's Trio in B flat (op. 99) was not given with all the strength and breadth to which we are accustomed from Madame Neruda and her colleagues. Mr. Norman Salmond was the vocalist, and sang Handel's "Honour and Arms" and Miss Carmichael's "Love Song" and "To Julia" with excellent spirit and taste, the lady accompanying with great discretion.

A romance from a MS. suite in C minor by Mr. Claudius H. Coudery—composer of the overture "To the Memory of a Hero," given by Mr. Manns last February—was included in the Crystal Palace Concert of last Saturday. The new work shows, we are inclined to think, a distinct improvement on its predecessor. It can hardly be said to exhibit any striking originality, but it is undeniably clever and interesting. A work of greater value and also new to Sydenham audiences was Raff's violin concerto No. 2 (Op. 206), introduced by M. Emile Sauret, the well-known Belgian artist. The concerto has many elements of beauty and strength, and was played by M. Sauret in admirable fashion. To excellent technique M. Sauret adds a singular charm of style which reminds one not a little of the late M. Sainton. He is certainly to be welcomed back to us warmly. Mendelssohn's "Melusina" overture and Schumann's "Rhenish" Symphony were the principal orchestral items, and were given—the latter especially—with splendid effect under Mr. Manns. The vocalist was Miss Thudichum, whose voice, as heard in songs by Meyerbeer, Rubinstein, and Lassen, showed remarkable improvement.

The chief features of the Royal College of Music Concert on the 23rd were Mendelssohn's Quartett for strings in E minor, and Beethoven's "Waldstein" Sonata. The former work, after the players (Messrs. E. Hopkinson, Alf. Wall, Alf. Hobday, and Miss Maud Fletcher) had warmed to their work, was very well executed, the charming Scherzo in particular being charmingly rendered, and the Andante and Presto were but little behind. The sonata was played in her best style by Miss Ethel Sharpe, who may be congratulated on her performance. Perhaps it was only a little excusable nervousness that caused the first few bars to be rather blurred, for after that the playing was clear enough, and the noble Adagio and Rondo were given in highly creditable fashion. Apparently the authorities do not object to the practice of playing without notes, notwithstanding the numerous warnings of the danger of the practice, for it is done at nearly every concert. Mr. Percy Buck played two not very striking movements from an organ sonata by Rheinberger, and Mr. Alfred Wall a long and very dull Romance for violin by Dvóřák, in which two or three short phrases are repeated and tormented *ad nauseam*. Miss Minnie Chamberlain, with a really good voice, apparently has a style not very well suited to such songs as Schubert's "Aufenthalt," and Mr. David Evans in the tenor air from "The Woman of Samaria" proved that he has a voice in some respects of the true tenor quality; one might sometimes fancy one

heard an echo of some of the notes of Sims Reeves. A Fantasia on airs from "Oberon," which concluded the concert, was not a happy selection; the oboe is doubtless a very useful instrument, but when used to interpret the Mermaid's Song as a solo, it suggests that the charming creature has got a very severe cold in the head—natural perhaps, but not exactly agreeable. We shall hope to hear Mr. Lewis Horton again in something better calculated to interest and to please.

The prodigiousness of the prodigy goes on diminishing. The latest aspirant to the title, Master Brahm van den Berg, who made his first appearance at Princes' Hall last Monday, is bigger, stronger, and, to all appearance, older than Hoffmann, Hegner, and Hambourg, who, by the way, might very well be spoken of in future as "the three aspirants"—we mean aspirates. Thus the element of pain which was present in their performances was in his reduced to a minimum. This would be matter for rejoicing were it not that, besides lacking their fragility, he lacks also in great measure their genius. He is a talented lad for all that, and possesses obviously enough a healthily artistic nature. His technique is considerable, his memory very good, and his "style" free from affectation. As regards expression, he is at present most lacking in delicacy and charm, and though there is a fair measure of tenderness, there is not enough. His programme included, besides Bach's Chromatic Fantasia and Fugue, Beethoven's Sonata (op. 27, No. 2) and Mendelssohn's Rondo Capriccio, a nocturne of Chopin, two little pieces of his own, and works by Schumann and Liszt. The audience was neither large nor enthusiastic, but at the close the promising young artist was recalled, and showed his gratitude by "throwing in" Chopin's Fantasia Impromptu in C minor.

Madame Berthe Marx, whose brilliant pianoforte playing attracted considerable attention at Senor Sarasate's concerts last season, gave a recital at St. James's Hall on the 23rd ult. before a numerous audience. The most important item was Schubert's celebrated Fantasia in C, Op. 15, in which is introduced the theme of his song, "The Wanderer." The difficulties of this work, which the composer is said to have declared were beyond his executive ability, were triumphantly overcome by the performer's finished technique, though the performance, on the whole, was lacking in emotional power. Other very successful pieces were Weber's Presto in B flat, played with the utmost brilliancy, and Chopin's Etude in G sharp minor, in both of which the crisp and clear touch of Madame Marx was most effectively displayed. The programme also included a selection from Schumann's "Fantasiestücke," Op. 12, and excerpts from the works of Chopin, Saint Saëns, Zarzkycki, and Tausig.

The Lyric Vocal Union gave the first smoking concert of their second season at St. James's small Hall on the 24th inst., when an admirable selection of glees, madrigals, and part-songs were most artistically sung by some of the members of the society under the skilful conductorship of Mr. Selwyn Davies. The rendering of Bishop's ever-fresh "What shall he have that killed the deer," sung by Messrs. Hiles Smith, David James, Selwyn Davies, and W. H. Simons was especially remarkable for its highly-finished execution and perfect ensemble. Solos were contributed by Mr. Charles Chilley and Mr. Egbert Roberts, both of whom had to sing twice as many songs as were put down for them, and amusing recitations were given by Mr. Henry Lloyd. Dr. Turpin presided, and by his genial and instructive remarks materially contributed to the general success of the evening. Mr. Windeyer Clark was a sympathetic accompanist.

Mr. Ridley Prentice may be warmly congratulated on the performances of those of his pupils who on Tuesday afternoon last gave a pianoforte recital in the practice room of the Guildhall School of Music. The results were evident in the playing of each of the young ladies, amongst whom Miss Atlee (Exhibitioner) gave a fine rendering of Bach's Prelude and Fugue in G minor (Liszt's arrangement), Dvůrák's "Legenden" (duet) was well though reticently played by the Misses Hastings and Laird, and Mr. Algernon Ashton's "English Dances" (duet) were given in a very spirited manner by Misses Louisa Murray and Elsie Craig.

As might be expected, the programme of the concert given by Mr. Jan Mulder, the Dutch cellist, at Steinway Hall on Tuesday evening, Oct. 23, was principally made up of instrumental items, opening with a creditable performance of Beethoven's C minor trio, in which Mr. Mulder had the

assistance of Miss Jeanne Douste and Mr. René Ortmans. Mr. Mulder gave several satisfactory proofs of his good style and executive ability during the evening, being particularly successful in a "Romance" by Servais, and a Tarentelle of his own, after which he was called twice, and finally had to satisfy his audience by playing again. Miss Douste obtained due recognition for her intelligent and artistic reading of a Chopin "Etude" and a Romance by Rubinstein. She also played a so-called "Valse Etude" by Chopin and Emil Bach (!)—i.e., the popular Valse, Op. 64, No. 1, converted into a specimen of the "Furtive Fireworks" school, once so popular with the "British Miss." Mr. René Ortmans having unfortunately left his music in a cab, substituted the well-worn Cavatina by Raff and Wieniawski Mazurka for the items set down for him. He did full justice to both, and was rewarded by an unequivocal encore. The vocalists were Miss Carrie Curnow and Mr. T. W. Page, whose efforts materially added to the success of the entertainment.

If all musical clubs put forward such admirable programmes as that of the first Ladies' Night of the season at the Meistersingers' Club on the 23rd inst. the often-quoted saying that we are a non-musical nation would lose much of its force. An excellent orchestra, under the able direction of Mr. Norfolk Megone, gave a very good account of itself in Niels Gade's symphony in B flat, the introduction to the third act of "Die Meistersinger," Grieg's "Peer Gynt" suite, and three "Slavische Tänze" of Dvůrák; a very young *débütante*, Mlle. Reynault, showed great promise in Max Bruch's violin concerto in G minor; and Miss Marian Mackenzie and Miss Emma Doenhoff sang in their happiest manner. All these good things made a large and fashionable audience mildly enthusiastic.

## FOREIGN NOTES.

The Leipzig "Tageblatt" publishes some information with respect to the Wagner memorial which is to be erected in that town. The design of Professor Schaper (of Berlin) has been accepted, and the committee are negotiating with the town authorities to secure the site in front of the old theatre, a site for which Professor Schaper's design is especially adapted. The model when completed will be exhibited in the museum, but the artist will retain the right to make any alterations he may find necessary. The cost is estimated at 50,000 marks, of which 11,000 are already in hand. The remainder, it is hoped will be subscribed in Leipzig alone.

Otto Hegner, after playing with the greatest success at Leipzig in the Gewandhaus Concerts, has appeared at Berlin, playing Chopin's E minor Concerto. Herr Lessmann says of him:—"Instead of the usual childish prodigy, we made the acquaintance of a thoroughly ripened artist, who, notwithstanding his youth and his proportionately small physical strength, might enter into competition with the majority of adult pianists. . . . Except Eugen d'Albert I know no one among young pianists in whom the musical feeling and musical perception appear so little as the result of education and training, as in little Hegner, to whom the saying of Mozart about the young Beethoven will probably apply: "Take note of him; he will make the world speak of him some day."

Mme. Pauline Lucca has taken leave of the stage in a performance of "L'Africaine" at Frankfurt: but it is not quite clear that this is meant to be the very last farewell, though some of the papers ungallantly hint that it well might be.

Herr Richard Strauss has just produced at Weimar a third symphonic poem entitled "Macbeth," which is, however, said to be an earlier work than his other two of the same kind, the "Don Juan" and the "Tod und Verklärung." The active young composer and conductor has just put Gluck's "Iphigénie en Aulide" (according to Wagner's arrangement) on the stage at the Weimar Opera-house, and is now preparing to produce the companion work, the "Iphigénie en Tauride."

An international electrical exhibition is to be held next year at Frankfurt, at which music is to play a novel and an important part. A large number of telephones will be fitted up in the buildings, by means of which visitors will be enabled to hear not only the concerts given in the Palmen-Garten but also concerts at neighbouring towns, Homburg, Soden, Wiesbaden, &c.

and it is even hoped to provide visitors with an opportunity of hearing the performances at the opera-houses of Mannheim and Munich.

Herr Vogl, the well-known Munich tenor, who is just about to celebrate the twenty-fifth anniversary of his operatic *début*, has declined the special performance which the management of the opera-house proposed to give in his honour. This unusual modesty in a tenor has excited great astonishment and admiration in Germany.

Miss Dora Bright has been playing at Cologne, and both as pianist and composer—for she produced her own piano concerto—has gained warm approval.

Certain wealthy and charitable persons at New York have for some few weeks past been giving free concerts twice a month on Sunday afternoons in a hall large enough to hold 5,000 people. The orchestra, conducted by Mr. Damrosch, is responsible for the instrumental selections; and it is gratifying to hear that the hall is crowded on every occasion and the greatest satisfaction exhibited.

A proposal has been started to erect a statue to Bizet, the composer of "Carmen." Many distinguished authors, musicians, and managers have consented to join the committee, and a subscription list will be opened immediately.

M. François Thomé has written what the French journals call "une partition," but apparently what we should call "incidental music," for a performance of "Romeo and Juliet," which was to take place at the Odéon Theatre on the evening of the 30th October.

It is reported that two enthusiastic French Wagnerites, M. Henri Bauer and M. Catulle Mendès, contemplate giving a performance of "Tristan und Isolde" at the Eden Theatre in the course of the winter before a specially-invited audience by way of experiment. It is hoped that M. Lamoureux will conduct the orchestra, and that the performers will be—Tristan, M. Engel; Isolde, Mme. Rose Caron; and Brangäne, Mme. Fürsch-Madi.

Herr Alex. Ritter's opera, "Wem die Krone," lately produced at Weimar with great success, will shortly be published by the firm of Jos. Aibl at Munich.

### THE OPERA.

The performance of "Robert le Diable" on Saturday last at Covent Garden Theatre drew one of the largest audiences ever assembled within the theatre. The work was written principally with the object of pleasing the Parisian public, and has been in consequence a subject for the contumely of many worthy persons; but that after a lapse of nearly sixty years, and with not a single artist of European celebrity in the cast, it should still possess such extraordinary attraction is proof, if any were wanting, that inspired art is wholly independent of the lapse of time and the caprice of fashion. Incoherent and extravagant as is its plot—though it is only fair to remember that to suit the requirements of the Paris Grand Opera it was much altered from the shape which it was originally intended to assume at the Opéra Comique—it afforded Meyerbeer the opportunity of producing effects which for beauty, originality, and nobility he has rarely equalled and certainly never excelled in his subsequent works. It is true that the score as performed on Saturday evening was sadly mutilated, and that the *mise en scène*—so important in this work—was of a less brilliant character than usual, but enough remained to powerfully impress the audience. Perhaps the artists entrusted with the principal rôles were more remarkable for general efficiency than individual excellence. Madame Fanny Moody sang the music of Alice with great charm of voice and style, but she has not yet acquired the dramatic experience necessary for the adequate interpretation of this trying part; and Mdlle. Stromfeld as Isabella sang carefully and well. Signor Perotti's Robert was a very good, if not a great performance, and if his acting were more spontaneous and the quality of some of his tones less metallic, he would be wholly acceptable. Mr. Charles Manners was less satisfactory as Bertram. Only a really great artist can adequately fill this magnificent part, but Mr. Manners sang well and acted intelligently, although in some-

what conventional lines. The choruses were fairly well given, but the orchestra, under Signor Arditi, fell short of perfection.

Miss Margaret Macintyre made her initial appearance this season on Monday night in "Faust," repeating on that occasion an impersonation which, as opera-goers have been made aware, is entitled to rank amongst the highest. In no single quality demanded by the part is Miss Macintyre lacking. This is, of course, not to say that the young lady has nothing further to learn—by way, for instance, of dramatic deportment; but simply that the sweet girlish grace and wistfulness, and, later, the passion and despair of Goethe's Marguerite are all amply indicated. Certain it is, too, that since she was last seen in the part Miss Macintyre has improved both in voice and style. On the occasion in question she was but poorly supported by a cast of whom the most noticeable, but not the most meritorious, was Signor Suane, who essayed the part of Faust.

Wednesday night witnessed the revival, after a lapse of seven years, of Ponchielli's "La Gioconda." Curiosity to hear again a work which, if not exactly great is certainly good, drew a large audience together. They were not sent empty away, for the four acts in which Signor Boito tells the story of the unhappy street singer (who, in the opera at least, sadly belies her name) contain no small amount of beautiful and effective music. Venice is always a popular site for an operatic story; and the love of La Gioconda for Enzo, his for Laura, wife of the Chief of the Council of Ten, and the troubles into which all are betrayed by Barnaba, a spy of the Council, is a sufficiently picturesque and dramatic story, although not without reminiscences of certain better-known operas. And it is seldom that the composer fails to emphasize the situation with his music. The end of the third act, where the librettist has given a splendid chance by the sudden revelation of Laura's (supposedly) dead body, is one of the least satisfying passages; but elsewhere the composer responds bravely enough to the dramatic demands. One of the most interesting features of Wednesday's performance was the *début* on the operatic stage of Miss Grace Damian, who assumed the part of La Cieca, the street-singer's blind mother. Her rich and telling voice has seldom been better displayed than in the beautiful "Benediction" in the first act, and the restraint and composure of her bearing in a part which, though apparently giving no scope for acting, might easily be exaggerated, were equally praiseworthy. What success may await the popular contralto in other more dramatic parts cannot be prophesied. It is sufficient to say that her performance in this instance was well worthy of admiration. The part of La Gioconda was sung with a generous superfluity of vocal wobbling, by Mdlle. Peri, who acts a good deal better than she sings. Mdlle. Giulia Ravogli was the Laura, and played her difficult but very effective rôle in a way which gave further promise of future greatness. Signor Suane again distinguished himself—after his peculiar fashion—by his performance of Enzo. If he could be persuaded that imitation, however accurate, of a goat's bleat is not accepted in London as a good substitute for legitimate singing it would be better for himself and his audience. Signor Galassi was extremely effective as the villainous Barnaba. The orchestra, under Signor Bevilacqua, was adequate, and the mounting of the piece good. The usual success was achieved in the pretty Ballet of the Hours.

### PROVINCIAL.

(FROM OUR OWN CORRESPONDENT.)

SHERBORNE.—Mrs. Regan began her eighth season of Classical Chamber Concerts in the Digby Assembly Room on Wednesday afternoon, Oct. 22. Mrs. Regan has had a hard fight to plant the standard of high-class music in a neighbourhood where the particular forms of it she cultivates had before her advent probably not been heard of. But she has proceeded with tact and courage. Tact in beginning gently, and coaxing her audiences at first by a large amount of vocal gilding to the concerted-music-pill; and courage by persisting bravely in her purpose until now the gilding has been reduced to its legitimate proportions, and she has persuaded her listeners that the pill itself is not after all so very noisome. The programme on Wednesday was as follows:—Trio in D, violin, viola, and 'cello, Beethoven; Sonata in G, Op. 30, No. 3, for piano and violin, Beethoven; song, "There's a bower of roses," Stanford; piano solo, Deuxième Mazurk, Godard; song, "My dearest heart," Sullivan; violoncello solo, Tarantella, Fischer; song, "Last night," Kjerulf; Quartet in E flat, Op. 47, for piano, violin, viola, and 'cello, Schumann. Mrs. Regan is a pianist of a very

high order of merit, one of the soundest and most accomplished artists the Royal Academy has sent into the wilderness of the British provinces to preach the Gospel of Music, and she is ably seconded by her husband, Mr. Charles Regan, the valued violin master at Sherborne School. On the present occasion she had the further assistance of Mr. Whitehouse on the violoncello, Mr. Watten on the viola, and Miss Florence Cromey as vocalist. The most successful numbers of the programme were Mrs. Regan's own solo, Godard's mazurka, which was greatly applauded, Mr. Whitehouse's solo, and the Schumann quartet. The latter, as all musicians know, is a very trying test for the performers, and ranks among the most difficult of that class of composition. It was performed with unfailing accuracy and brilliance, and the scherzo especially produced a great effect. Of the vocalist it is unnecessary to say much. She was suffering from a very bad cold, which placed her at a disadvantage. The point we wish to insist on is that Mrs. Regan deserves the hearty thanks of Sherborne and the neighbourhood for her plucky and successful efforts in the cause of sound art. Hers are the only concerts of the kind within a radius of fifty miles or more. Other artists in neighbouring towns have tried spasmodically to follow in her footsteps, but have been forced to strike their colours in the face of the indifference and bewilderment of their bucolic audiences. Mrs. Regan's success is therefore a very high compliment both to herself and to the intelligence of the public of Sherborne.

GLASGOW.—The Glasgow Choral Union inaugurated its season with a Chamber Concert on Thursday of last week. St. Andrew's Hall was filled to its utmost, the public even encroaching largely on the platform. This is no doubt to be accounted for by the fact that Mr. Paderewski then made his first appearance in this city. The other artists were M. Emil Sauret (violin), Mr. John Daly (viola), M. Leo Stern ('cello). The first item on the programme was announced as Mendelssohn's Sonata in B flat major (op. 45), for pianoforte and 'cello, but, owing to circumstances which were not explained the same composer's "Tema Con Variazione" (op. 17)

was given in lieu thereof. At the end of its performance the vast audience were rather cold and extremely critical as to the great Polish pianist's reading of the work, and it was not until the conclusion of Mr. Paderewski's first solos that they awoke to a high pitch of enthusiasm. His solos were his own "Theme Varié," Chopin's "Scherzo" in C sharp minor, and in the second half of the programme "Nocturne" (Chopin) and "Don Juan Fantasia" (Mozart-Liszt). Mr. Paderewski's encores were, after the Scherzo, his own popular Menuetto, and at the finish of the Fantasia; when he was recalled three times he re-seated himself at the piano and played a study by Chopin. Mons. Sauret and Stern were well received for their solos, and Mr. J. Bradley, the Union conductor, is to be complimented for his accompaniment to M. Stern's solo, "Air and Gavotte" (Bach).

The true aim and object of dramatic music is to enhance the effect and the situations of a poem, without interrupting dramatic action, or marring the effect by unnecessary ornamentation. It should be to poetry what vivid colours and the contrast of light and shade are to a well-arranged design, imparting life to the figures without altering their outlines.—*Gluck*.

#### CONTENTS.

Facts and Comments .....	863	Notes and News .....	872
The Bold, Bad, Longfellow .....	866	Musical Festival at Hovingham, Yorks.....	872
Is the International Copyright Act Retrospective?.....	866	Bristol Musical Festival.....	873
Wagner to Fischer, Uhlig, and Heine .....	867	Music and the Drama in Birmingham .....	873
The Romance of a Catalogue.....	868	Concert Audiences.....	874
Organists and Clergy.....	869	Concerts.....	875
Cheltenham Musical Festival.....	869	Foreign Notes .....	876
Señor Albeniz .....	870	The Opera.....	877
"Cleopatre,"—"Divorecons,".....	870	Provincial .....	877
The Dramatists .....	871		

TO HER MAJESTY AND H.R.H. THE PRINCE OF WALES.

## BISHOP AND SON, ORGAN BUILDERS,

INVENTORS AND PATENTEES OF AN ENTIRELY NEW SYSTEM OF TUBULAR PNEUMATIC ACTION WHICH ENSURES THE UTMOST PROMPTITUDE OF SPEECH AND A PERFECTION OF TOUCH AND REPETITION HITHERTO IMPOSSIBLE.

250, MARYLEBONE ROAD, LONDON, N.W.

## GREAT CLEARANCE SALE. OETZMANN & CO.,

67, 69, 71, 73, 75, 77 and 79,  
HAMPSTEAD ROAD, LONDON  
(NEAR TOTTENHAM COURT ROAD AND GOWER STREET STATION).

**SALE NOW PROCEEDING.**  
SPECIAL SALE CATALOGUE POST FREE ON APPLICATION.

## PROFESSIONAL CARDS.

1	Insertion (not exceeding 4 lines)	.....	£0 2 0
13	do.	do.	1 1 0
26	do.	do.	1 15 0
52	do.	do.	3 3 0

Payable in advance.

## CONDUCTORS and COMPOSERS.

**Mr. F. GILBERT WEBB,**  
1, CHESILTON ROAD, FULHAM, S.W.

**Mr. ALBERT VISETTI,**  
Professor of Singing, Composer, and Conductor,  
200, HARROW ROAD, W.

**Mr. LOUIS N. PARKER, A.R.A.M.,**  
Composer, Conductor, Lecturer,  
SHERBORNE, DORSET.

**Mr. G. W. L. MARSHALL-HALL**  
Gives Lessons in Composition and Dramatic Singing,  
11, BARON'S COURT, WEST KENSINGTON, W.

**Mr. G. B. LISSANT,**  
Organist St. Augustine's, South Kensington, S.W.,  
31, HALSEY STREET, CADOGAN SQUARE, W.

## VOCALISTS—SOPRANOS.

**Madame VALLERIA,**  
Opera and Concerts,  
BOSWORTH HOUSE, HUSBAND'S BOSWORTH, RUGBY.

**MISS ANNA ROECKNER,**  
Concerts, At Homes, &c.,  
39, ELGIN CRESCENT, W.;  
or Messrs. LACON and OLLIER'S,  
168, NEW BOND STREET, W.

## TENORS.

**Mr. BARTON MCGUCKIN.**  
All communications to be addressed  
40, FINCHLEY ROAD, ST. JOHN'S WOOD, N.W.

**Chevalier SCOVEL,**  
The American Tenor,  
SPECIAL ENGAGEMENT, 1890-91, LYRIC THEATRE,  
LONDON.  
Address Mr. F. A. SCHWAB,  
24, EAST 17TH ST., NEW YORK CITY.

**Mr. HOLBERRY HAGYARD,**  
Principal Tenor Trinity Coll., Cambridge,  
For Concerts and At Homes,  
Address—TRINITY COLLEGE, CAMBRIDGE.

**Mr. WILLIAM NICHOLL,**  
1A, WIMPOLE STREET,  
CAVENDISH SQUARE, W.

## BASS.

**Mr. FRANKLIN OLIVE,**  
Concerts, At Homes, &c.  
44, GT. MARLBOROUGH STREET.

## CONTRALTOS.

**Madame BELLE COLE,**  
Oratorio and Concert,  
Business Manager: W. B. HEALEY,  
10A, WARWICK STREET, W

**Miss ELEANOR REES,**  
Concerts, Oratorio, &c.,  
26, GLOUCESTER CRESCENT, REGENT'S PARK, N.W.  
Or N. VERT, 6, CORK STREET, W.

**Miss MARGUERITE HALL,**  
Concerts, Oratorio, &c.,  
38, BELSIZE ROAD, N.W.

**Madame OSCAR POLLACK,**  
Concerts,  
56, DUCHESS ROAD, EDEBASTON, BIRMINGHAM.

**Miss JANET TATHAM,**  
Professor at the Hyde Park Academy of Music.  
For Concerts and at Homes.  
Lessons Given.  
Address—38, MINFORD GARDENS,  
WEST KENSINGTON PARK, W.

**Miss FALCONAR,**  
Oratorio, Concerts, &c.,  
24, OFFIDANS ROAD, PRIMROSE HILL, N.W.,  
or Business Manager: W. B. HEALEY,  
10A, WARWICK STREET, W

## BARITONES.

**Herr RAGNAR GREVILLIUS,**  
Concerts, Oratorio, and Operas,  
SCANDINAVIAN CLUB, 80 and 81, STRAND, W.C.

**Mr. WILFRED CUNLIFE,**  
For Concerts and At Homes,  
74, GLOUCESTER PLACE, DORSET SQUARE, N.W.

## GUITAR.

**Madame SIDNEY PRATTEN,**  
GUITARISTE,  
Instructress to H.E.M. the Princess Louise, COTINUES  
HER LESSONS at  
22A, DORSET STREET, PORTMAN SQUARE, W.,  
Where may be had her celebrated book, "Learning the  
Guitar Simplified," 10s. 6d.; and her descriptive cata-  
logue of her guitar compositions, instrumental and  
vocal, 1s.

## HARP.

**Mr. W. T. BARKER,**  
Concerts, At Homes, Receptions,  
49, EBURY STREET, BELGRAVIA, S.W.

## VIOLIN.

**Mr. LEONARD FORBES-ROBERTSON**  
Gives Lessons on the Violin.  
22, BEDFORD SQUARE, W.C.

## PIANOFORTE.

**Madame de LLANA**  
(Diplômé and Prize Holder of the Leipzig Conservatoire)  
is open to accept engagements for Concerts and "At  
Homes" and a limited number of lessons. Address  
25, GROVE GARDENS, HANOVER GATE, N.W.

**Miss ANNIE GRIMSON, A.R.C.M.,**  
(Hopkinson Gold Medallist),  
Solo Pianist,  
Lessons on Pianoforte and Theory,  
53, MOUNT PARK ROAD, EALING.

**Madame GEORGINA BURNS and**  
**Mr. LESLIE CROTTY,**  
Address—57, BRONDESBUURY VILLAS,  
KILBURN

LIST of PORTRAITS that have appeared  
IN THE  
MUSICAL WORLD

1880—May 4.	Edward Grieg.
May 11.	Carl Rosa.
May 18.	P. H. Cowen.
May 25.	Senor Sarasate.
June 1.	Frederic Cliffe.
June 8.	Prof. Herkomer's "An Idyl."
June 15.	Fraulein Hermine Spies.
June 22.	Signorina Teresina Tus.
June 29.	Madame Marcella Sembrich.
July 6.	Madame Backer Gröndhal.
July 13.	Sir John Stainer.
July 20.	Madame Lillian Nordica.
July 27.	M. Jean de Reszke.
Aug. 3.	Charles Dibdin.
Aug. 10.	Joseph Hollman.
Aug. 17.	Madame Sarah Bernhardt.
Aug. 24.	Frau Amalie Materna.
Aug. 31.	Herr Van Dyck.
Sept. 7.	M. Johannes Wolf.
Sept. 14.	Madame Patey.
Sept. 21.	Mr. Arthur Oswald.
Sept. 28.	The Bayreuth Conductors.
Oct. 5.	Miss Rosalind F. Ellicott.
Oct. 12.	Dr. A. C. Mackenzie.
Oct. 19.	Dr. Bernhard Scholz.
Oct. 26.	Madame Patti-Nicolini.
Nov. 2.	Johannes Brahms.
Nov. 9.	Professor Villiers Stanford.
Nov. 16.	Arrigo Boito.
Nov. 23.	Mr. and Mrs. Henschel.
Nov. 30.	Miss Marianne Eissler.
Dec. 7.	Madame Trebelli.
Dec. 14.	Mr. J. H. Bonawitz.
Dec. 21.	Robert Browning.
Dec. 28.	Miss Grace Damian.
1890—Jan. 4.	Mr. Plunket Greene.
Jan. 11.	Mr. Frederick Corder.
Jan. 18.	Madame Georgina Burns.
Jan. 25.	Professor Arthur de Greef.
Feb. 1.	Miss Margaret Macintyre.
Feb. 8.	Mr. J. L. Toole.
Feb. 15.	Miss Caroline Geisler-Schubert.
Feb. 22.	Browning's "Stratford."
Mar. 1.	Mr. Leslie Crotty.
Mar. 8.	Miss Marguerite Hall.
Mar. 15.	Mr. Hamish Mac Cunn.
Mar. 22.	The Late Dr. Wyld.
Mar. 29.	Mr. Frederic Lamond.
April 5.	Dr. G. C. Martin.
April 12.	Miss Agnes Janson.
April 19.	Mrs. Langtry.
April 26.	Miss Zélie de Lussan.
May 3.	Mr. Bernard Slaven.
May 10.	Miss Fanny Moody.
May 17.	Madame Teresa Carreno.
May 24.	Mr. Henry Arthur Jones.
May 31.	Mr. J. J. Paderewski.
June 7.	Moritz Moszkowski.
June 14.	Madame Sophie Menter.
June 21.	Miss Ada Rehan.
June 28.	Herr Willy Hess.
July 5.	Miss Janotha.
July 12.	M. Sapellnikoff.
July 19.	Mr. Hermann Vezin.
July 26.	Mr. Willard.
Aug. 2.	Miss Amy Sherwin.
Aug. 9.	Mrs. Kendal.
Aug. 16.	Signor Piatti.
Aug. 23.	Signor Foli.
Aug. 30.	Mr. F. E. Benson.
Sept. 6.	Madame Clara Schumann.
Sept. 13.	Mr. Edward Lloyd.
Sept. 20.	Miss Dorothy Dene.
Sept. 27.	Mr. Charles Santley.
Oct. 4.	Henrik Ibsen.
Oct. 11.	Miss Kate Chaplin.
Oct. 18.	Dr. H. H. Parry.
Oct. 25.	Sir Charles Hallé.

The above can be obtained with the accompanying issue  
of the paper Post Free 3d. per copy.

# ASCHERBERG PIANOS.

---

"I only perform an act of justice when I ascribe my successes to a great extent to the excellent Instruments from your factory, on which I was favoured to play before the public. Remain convinced that I shall at all times and everywhere give preference to your Pianos over all others, and accept the assurance of my unbounded esteem.

Respectfully,

VLADIMIR VON PACHMANN."

---

ASCHERBERG PIANO DEPOT,  
46, BERNERS STREET, W.